S
536
796
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Sikkim AK3
Bhutan AK2
W. Tibetans AJ4

B
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WT
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[For descriptions of mystery plays acted by the lamas of the old school, see 10: Waddell, AJ1 Tibet, pp. 521 et passim.]

introduced for more than seventy years, until, in A.D. 798
971, it was finally restored, and has since continued to 779
be the dominant religion of Tibet.

The great spread of the *Pon-gyi-chho*, or Pon religion, 779
can be best appreciated by the traces of its former 173
existence in the widely distant regions of Arakan and
Ladák. The people of Arakan give a long line of fifty-five *Pun-na* princes* as their earliest sovereigns, a
dynasty which must have reigned for at least 600 years.
In Ladák the great monastery of *Lama Yurru* is still 793
called *Yung-druṅy-Gonpa*, or the "monastery of the
mystic cross." The establishment of this monastery is
attributed to Naropa, a Lama from Brigung, near
Lhasa; but it seems more probable that the name of
Lama Yurru was derived from the Lama, because he had [798]
suppressed the faith of the mystic cross (*yung-drung*),
and had established the Lamaïc doctrine of Buddhism.

But Buddhism was the prevailing religion of Ladák 779
from the conversion of the people by Asoka's missionaries 798
down to A.D. 400, when Fa Hian visited India. At
that time he found Buddhism flourishing in the little
state of *Kia-chhe*, or Ladák, as well as in Kotan and
other small states to the northward of the Tsung Ling,
or Karakoram. The king of *Kie-chha* (Kha-chan, or [103]
"Snow-land)" still celebrated the great quinquennial
assembly † of the Srámanas which had been established
by Asoka. The ceremony, which lasted for one month, 796
was conducted with becoming gravity, and closed by the

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* Journ. As. Soc. Bengal, XIII. p. 31,—Captain Latter.

† In the Gyalpo's time, the Lamas assembled annually at Lé, in the 793
month of *Táng-po* (March), and were dismissed with presents. They
now assemble at Hemis, in June. In this monastery there are still
160 Lamas.

● 796 distribution of presents amongst the Srámanas. As Fa
Hian noticed nothing unusual in these proceedings, we
may conclude that the Buddhism of Ladák was the
779 same as that of India. The number of Srámanas was
more than 1,000, all of whom were satisfied with the
study of the "Lesser Advancement," as laid down in
the *Vinaya*, or "Precepts of Discipline," which comprised
only the lowest class of Sakyas precepts. But
though the Buddhism of the people of Ladák was
perfectly orthodox in A.D. 400, yet Fa Hian noticed a
peculiarity in their practice, which was unknown to the
[788] Indian Buddhists. "The Srámanas," he says, "make
use of revolving cylinders, the efficacy of which is not to
be described."* These were no doubt the prayer-cylinders
which are seen in the hands of the Indo-Scythian
princes on their coins, and which may still be
found in every Lama's hand throughout Ladák.

II.—TIBETAN SYSTEM OF BUDDHISM.

The religion of the Tibetan Buddhists is contained in a voluminous work called the *Kah-Gyur*, or "Translation of Precepts," because it is a version of the precepts of Sakya, made from the Indian language. It is also frequently called *De-not-sum*, which is a mere translation of the Sanscrit *Tripitaka*, or the "Three Repositories," because it contains the three great divisions of the Buddhist doctrines: the *Vinaya*, the *Sutra*, and the *Abhidharma*. But the Tibetan version is more generally divided into seven distinct classes, of which the last treats of the mystical doctrines of the Tantrikas. These seven divisions are the following:—

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* Fo-kwe-ki, c. V., note.—" objet circulaire et tournant."

clothes, for they have yellow and red brocades, spangled 292
with flowers of gold. The Dalai and Tashi Lamas wear 792
peculiar conical caps with long lappets.

The ritualic instruments are three: the bell, the sceptre (or thunderbolt), and the prayer-cylinder.

The bell, *drilbu*,* is used during the performance of 796 ●
daily service, but for what purpose I could not ascertain. It is represented in the left hand of the great Lama Skyobba Jigten, of the red sect, and it is placed on the throne at the feet of the great Dalai Lama Navang Lozang. The bell represented in the accompanying plate is formed of a very white brittle-looking metal. On the upper part are the syllables *tan*, *man*, *lan*, *ban*, *man*, *tsun*, *pan*, *bDrin*; which may, perhaps, be intended to represent eight notes of the bell. Inside, in three places, are the monosyllabic interjections *aum! ăh! Hun!* The outside is chiefly ornamented with representations of the *dorjé*, or sceptre.

The sceptre, *dorjé*, is the vajra of the Indians. This holy instrument is said to have flown away from India, and to have alighted at Sera, in Tibet. That it was looked upon in India, from a very early time, as an object of reverence, or as an emblem of power, is proved by its being placed in the right hand of a raja in the Sánchi bas-reliefs,† which date as high as the beginning of the Christian era. It is also sculptured on the rock at Udegiri, where it is represented in one of the hands of Durga, who is slaying the Bhainsâsur. This sculpture is as old as the seventh or eighth century.

In Tibetan it is called *sera-pun-dze*, and the annual festival which has been established in its honour is one

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* *Dril-bu*, a "little bell." See Plate XXV.

† Eastern gateway, right pillar.

796 of the principal religious ceremonies. The Lamas carry the sceptre in procession from Sera to Potála, where they present it before the Dalai Lama, who makes a salutation to it. [illegible]y next take it to the Chinese officials, and then to the Káhlons, or ministers, all of whom make suitable presents of money; after which it is carried back to Sera with the same solemnity.

The accompanying plate* represents one of these instruments, in my own possession, of full size, together with sketches of the old Indian vajras, from the sculptures at Sánchi and Udigiri.

788 The prayer-cylinder, or *mani-chhos-khor* (the precious religious wheel), is a very ingenious instrument, and does great credit to the genius of the Tibetans. The body of the instrument is a metal cylinder, about three inches in height, and from two to two and a half inches in diameter. The axis is prolonged below to form a handle. The cylinder is filled with rolls of printed prayers and charms, which revolve as the instrument is turned round. Every Lama carries a *chhos-khor*, which he keeps perpetually turning by a gentle motion of the hand, assisted by a cubical piece of iron fastened by a chain to the outside. As every revolution of a prayer is equivalent to its recitation, the *chhos-khor* is a very ingenious instrument for multiplying the number of a man's prayers.

In the accompanying plate† I have represented two of these instruments, of half-size. One of them has the sacred sentence, the holy *sadakshara mantra*, or "six-syllabled charm," *Aum! Mani-padme, hun!* engraved once on the outside; the other has the same sentence twice repeated, in raised letters of silver.

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* See Plate XXVI. The name is written *rDo-rjé*.

† See Plate XXVII.

VI.—RITES AND CEREMONIES.

The religious service of the Lamas is performed at three fixed periods of the day; at sunrise, noon, and sunset. The service consists of the recitation or chanting of portions of the *Do* (Sutras, or "Precepts") or of the *Dulva* (Vinaya, or "Rules of Discipline"), accompanied by the solemn sound of several musical instruments. These are:—1st, large sliding trumpets, five and six feet in length, called *Chhos-Dung*, or "holy trumpets;" 2nd, large drums, *Chhos Ná;* and 3rd, large brazen cymbals, *Bul-chhal.* Sometimes also a conch, *Dung-kar*, is used. The musical sounds are slow and prolonged, and the effect is exceedingly solemn and even melancholy. During the performance of the service incense is kept regularly burning, and offerings of fruit and grain, and even of meat, are made to the figures of *Shakya Thubba* (or Buddha), *Chanrazik* (or Avalokiteswara), and *Jámya* (or Manju Sri).

Moorcroft, who frequently witnessed the daily service of the Lamas, thus describes it.* "The religious service of the Lama, which is performed daily at the *Gon-pas*, or temples attached to monasteries, consists chiefly of prayers and chanting, in which the formula '*Aum! mani-padmé, hun!*' is frequently repeated; and the whole is accompanied with the music of wind instruments, chiefly harmonizing with tabrets and drums. Amongst the former is a sliding trumpet of large size, which is upheld by one man whilst blown by another, and has a very deep and majestic intonation; a hautboy, the reed of which is surrounded by a circular plate covering the mouth, and the conch shell, with a copper

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* Travels, I. p. 344.

● 796 mouth-piece; metallic cymbals, much more mellow and
[534] sonorous than others, complete the band."

But the religious service of the Lamas is not confined
788 to the recitation of the *Dulva* and the *Do*, or to the frequent repetition of the six-syllabled *mantra*, "*Aum! Mani-padmé, hun!*" They occasionally proclaim aloud the numerous titles of the supreme Buddha; and recite, with endless repetition, the different mystical sentences peculiar to the various Bodhisatwas, and to the Tántrika Sáktis, or female energies of the Dhyáni Buddhas. They also recite mystical sentences from the Tantras, to deprecate the wrath of the furious Káli (*Chandá*, the angry goddess).

539 The following are specimens of these *mantras*, or
788 mystic sentences. They are all in the Sanskrit language:—

1. The Mantra of *Shakya Thubba* (Buddh'a).

Namah Sámanta Buddhánam! Sarva-klesha nishuddhana;
Sarvva dharma vahiprapta; gagana sama sama, swáhá!
" Glory to the chief Buddhas! Reliever of all suffering!
Master of all virtue! Equal, equal to the Heavens! adoration!"

2. The Mantra of *Kuntu-Zangpo* (Samanta-bhadra).

Namah Sámanta Buddhánam! Sámantaṇugati, varaja,
Dharmanirgati, mahá, mahá, swáha!
" Glory to the chief Buddhas! acquirer of distinction, best-born,
Who goeth forth with virtue; great, great [illegible]oration!"

3. The Mantra of *Champa* (the future Buddha).

Namah Sámanta Buddhánam! ajitanajaya,
Sarvva Satwayasháyanugata, Swáhá!
" Glory to the chief Buddhas! conqueror of the invincible,
Possessor of the fame of all purity, adoration!"

4. The Mantra of *Chakna-Dorjé* (Vajra-Páni).

Namah Sámanta Vajránám! Chanda Maha-roshana,-hun!
" Glory to the chief Vajras; fierce and greatly-angry, *hun!*"

805

25 Earth Mouse.
26 Earth Ox.
27 Iron Tiger.
28 Iron Hare.
29 Water Dragon.
30 Water Serpent.
31 Wood Horse.
32 Wood Sheep.
33 Fire Ape.
34 Fire Bird.
35 Earth Dog.
36 Earth Hog.
37 Iron Mouse.
38 Iron Ox.
39 Water Tiger.
40 Water Hare.
41 Wood Dragon.
42 Wood Serpent.
43 Fire Horse.
44 Fire Sheep.
45 Earth Ape.
46 Earth Bird.
47 Iron Dog.
48 Iron Hog.
49 Water Mouse.
50 Water Ox.
51 Wood Tiger.
52 Wood Hare.
53 Fire Dragon.
54 Fire Serpent.
55 Earth Horse.
56 Earth Sheep.
57 Iron Ape.
58 Iron Bird.
59 Water Dog.
60 Water Hog.

According to Cunningham the different "Rabjungs" or cycles began in the following years:--

1st in 1026 A.D.
2nd in 1086 A.D.
3rd in 1146 A.D.
4th in 1206 A.D.
5th in 1266 A.D.
6th in 1326 A.D.
7th in 1386 A.D.
8th in 1446 A.D.
9th in 1506 A.D.
10th in 1566 A.D.
11th in 1626 A.D.
12th in 1686 A.D.
13th in 1746 A.D.
14th in 1806 A.D.

According to that calculation, the 15th Rabjung began in 1866 and the present year 1889 would be the 23rd year of the cycle. But according to Ladak astrologers today, 29th June 1889, is the 1st day of the 6th Month of the 26th year.

The months are twelve in number, but in Ladak they have no names, being spoken of only as the "first" month, "second" month or as the case may be. They usually consist of 30 days, but they sometimes contain 29 days, sometimes 31 days.

[791] The months are not lunar months, and I cannot get any one to explain the system according to which they are arranged. All the "onpo" or "astrologer" can say is that they are made according to the Tibetan book of calculations. In order to keep their calendar straight, it is frequently necessary to insert an extra day into a month or to omit a day. In the first case, some particular date, ascertained by rule, is repeated, thus for two days in succession it will be the 5th or 10th day etc., of the month. In the latter case a date is merely omitted.

[796] [17]The Tibetan New Year's day comes about 10th February, but the New Year's day festival, called "Losir" is observed on the 10th day of the month.

792 CHURCH--chhoskhang. The Ladáki Buddhists do not as a rule as-
•796 semble for public worship, though at the time of their New
778 Year's day and on a few other occasions, large numbers of
them go to the monasteries, to worship. The room into
which they go is called the "chhoskhang" or "sacred books
778 room." In the house of nearly every rich Buddhist there is a
room called the "hlakchung" in which idols are kept and
where a lama is in constant attendance, to pray, and keep
the lights burning. Nearly every poor man too has an idol
room in his house called "chhodkhang".

764 [22]COFFIN--Buddhists burn their dead so do not require coffins, but
a kind of box or coffin called rórGHam or rumGHam is used
for the conveyance of a corpse to the burning ground. This
[792] box, which is square, and without any lid, belongs to the
monastery conducting the funeral. It is used repeatedly for
the same purpose.

534 [23]CONCH--tung. The Tibetans, like the Hindus, use the conch as a musical instrument in connection with worship. They attach a mouth-piece to one end and a sort of trumpet-shaped pipe to the other, to increase the sound. This instrument is called a kártung.

428 [25]COTTAGE--khángpa (or khámpa) is the general term for a
342 house or cottage. The small house occupied by parents after
having given up their ordinary house, to their eldest son, on
the occasion of his marriage, is called "khángoo," while
the bigger house or cottage, made over to the son, is called
"khángchhen."

601 COUSIN--azhang (throogoo or) thoogoo (father"s brother's child). áney thoogoo (father's sister's child); ámey mingbey thoogoo (mother's brother's child). ámey máchung thoogoo (mother's sister's child).

231 COW--bálang general, zhodma when in milk, barkam not in milk, dzómo the hybrid cow, a cross between the tame yak bull and an ordinary cow. The cows of Ladák give very little milk sometimes not even a seer a day. The milk of the dzomo is not of so delicate a flavour as that of the cow, but it produces excellent butter.

● 796 527 FESTIVAL--tooschhen or dooschhen, or zhákzáng a public holiday or festival; geywa or stonmo festivals in remembrance of the dead; stanmo a fair. The Ladákis are very fond of fairs and festivals, as these afford opportunities for much merriment and chhang drinking, to both of which the Ladákis are much addicted. The principal festivals are as follows:--Dosmóchey, Lósir, SHoophla, Rgustor, Heymis-TsheySHoo, Guroo-TsheySHoo, and MaSHo-NaGHrang.

796 The "Dosmóchey" is the religious or Lámáistic "New Year's day" festival. It falls on the 1st day of the 1st month of the Tibetan year (corresponding to about 15th January), and is kept up for five days. At Leh, this festival is observed just [643] as in the old days of the Ladák Rajas. The ex-Raja assumes royal dignities, and lives in the palace, at the head of the Leh bazar. He is surrounded by Lamas, sowars, singers and dancers, as well as by all the leading men of the country, and the 5 days are passed in praying, feasting, dancing, singing and horse-racing.

796 174 The Lósir, as shown by the name, is the real national "New Year's day." It was probably observed in days prior to the introduction of Buddhism into Ladák. It is looked on with disfavour by the Lamas. It is celebrated in Ladák on 28th, 29th, 30th of the 10th month, and on 1st and 2nd of the 11th month (corresponding to about 15th December). No one quite knows how it happens that the New Year's Day comes a month before the end of the year; some explain it by saying a mistake has occurred in the calendar calculations; others think that the Lamas, when they instituted their Dosmóchey, or religious New Year's Day, altered the date of the Lósir, so that the two festivals might not fall together; and another explanation is that in olden times a great defeat was suffered by the Ladák king, at the hands of Lhasa soldiers, on the 1st day, of the 1st month, and that for that reason, that day was regarded as unlucky, and the "Lósir" was fixed for the time at which it is [44] now [171] held. There is a curious similarity between the European and Tibetan customs, in connection with this period of the year, i.e., the end of the old year (including Christmas day) and the commencement of the new year.

796 592 On the 1st night of the "Lósir," Ladákis illuminate their houses, offer up sacrifices, and decorate their doorways and houses with boughs of the evergreen juniper. The father or eldest

brother, whichever of them is in possession of the family 796
property, (see under heading "Entail") must at this season 592
invite all members of the family to assemble at his house
for a five days' jollification. For dinner he must give them
a pudding, just as we give a Christmas plum-pudding, and
when this pudding is put on the table a hole is made in the
centre, and into it butter is poured.

I am told by Dr. Marx of the Moravian Mission, to whom I am 171
indebted for the above account, that this exactly corres- 796
ponds with the custom still prevailing in Sweden, where
butter or oil is poured into the Christmas plum-pudding.

In England we stick a sprig of holly into the pudding, but the idea is the same--the holly, being an ever green, is symbolical of life, while butter or oil is closely connected with the idea of light which again is closely connected with the idea of life.

During the "Lósir" the Ex-Raja of Ladák is allowed to assume regal 796
dignities, as during the "Dosmóchey." The five days are [648]
spent in feasting, dancing, horse-racing and all kinds of
merriment.

The "SHoophia" is a kind of harvest festival in honor of the "hla" [241]
or "goddess" of the "SHoops" or "ears of corn." It falls
about the 7th of August, when the crops are just beginning
to ripen. It is celebrated in every village.

The "tsheySHoo" festival is observed in memory of a religious
celebrity named "Oorjian Padma Jungnas" who lived in the
early days of Tibetan Buddhism. It ought to be kept on
the 10th day of every month, but as a "festival" it is as a
matter of fact, observed by the people of the country,
only once a year, when a great festival takes place at
Heymis, the chief monastery of Ladák. This festival
which is called the "Heymis TsheySHoo" falls on the 10th
day of the 5th month, corresponding to about 7th of June.
On the 2nd day of the festival the Heymis monastery is 796
crowded with people who have come from all parts of 536
Ladák, Zangskár, and Changtháng to witness the "devils'
dance" performed by Lamas belonging to the Heymis
monastery. The dancing of the monks though weird is
rather stupid, but their masks are grotesque and their
richly embroidered Chinese silk dresses are extremely
handsome.

The Ladákis explain the object of the "devils' dance" by saying

● 796 that after death a man's spirit, on its way to the next world,
536 is met by demons whose features resemble those portrayed on the masks, and that if a man has not in this world been rendered familiar with such monstrosities, he is likely to be frightened off the proper road.

796 The "MáSHo NaGHrang" takes place about February at the village
787 of MaSHo. On the day of the festival, two Lámás, called "hlooiar" are stripped, and their bodies painted black--after which a devil's face is painted in red on their chests and backs. Other Lámás then surround them and read prayers and incantations, while more Lámás play musical instruments. After a time the "hlooiars" become possessed with devils and begin to shout and leap about and rush over the roofs of the houses of the village. When in this state of excitement they are believed to be endued with the power of prophecy, and they are consequently much consulted. After a time the "hlooiars" succumb to the excitement and fall down senseless, they are then taken away by the Lamas and the NaGHrang ceremony is at an end.

[45]

601 FILIAL--butsey-tsoks.

601 FIRST BORN--góboo.

778 FLAGSTAFF--tarchhen general term, gialtsan the round cylindric[sic] usually seen on the top of a monastery.

241 FLAIL--Not used in Ladák, where corn is trodden out by cattle.
231

[47]

651 FORCED LABOUR--beygár or thal or hala. The vicious system of beygár or "forced labour" which is to be found in most Oriental countries, prevails also in Ladák. Strictly speaking, the only persons liable to beygár are the holders of land, but as a matter of fact the Kashmir authorities do not observe this restriction very closely, and exact it from others than land-holders.

The word beygár is used to denote the unpaid labour exacted by the State from land-holders. Every village keeps a roster of men liable to beygar, and each in turn has to do, or arrange that some one else shall do on his behalf, such beygár as may be demanded.

779 so wander about for an indefinite period, and will not be ad-
775 mitted to paradise, merely because it cannot gain admission
to any of the spheres for taking re-embodiment. But to return
to the "kábum." The pious are informed that, with a pure
788 heart and humble voice, they should repeat the six mystic
779 syllables as often as possible, for that by so doing they close
775 the doors of the six spheres into which it would otherwise be
possible for their souls to take re-birth.

Óm--repeated often enough closes the door of "hla-i-hnas" (fairy place).

Ma--repeated often enough closes the door of "hlámáeen-i-hnas" (demi-god place).

Nee--repeated often enough closes the door of "mee-i-hnas" (man place), [139]

Pat--repeated often enough closes the door of "tutro-i-hnas" (beast place),

Mey--repeated often enough closes the door of "eedak-i-hnas" (fore hell),

Hung--repeated often enough closes the door of "ngiálwa-i-hnas" (hell),

And it is added that if they are assiduous enough in this prayer, the result will be that they will escape the curse of re-birth, and will, when next they die, attain nirvána. The Incarnation of the Speetuk monastery gave me a slightly different version. He said, a body cannot be born unless good seed is sown; if a body is not born, a soul cannot be re-embodied. The result of repeating the six mystic syllables is, he said, to cause the "seed" of the gods, demi-gods, men, etc., not to germinate so far as concerns the soul of the person who has been diligent enough in repeating the mystic syllables.

I don't think any one in Ladák knows what the words or syllables really mean; the majority of the people don't even pretend to know.

805 [140]SABBATH--za-ngeema (Sunday). Ladákis do not keep one day
• 796 in seven as a day of rest and prayer, but the tenth day of every month, which is called tshesschoo (meaning "date ten"), is, or should be, observed as a day of praying and feasting.

788 SACRAMENT--Missionaries use the word "tamja" (meaning a "binding" or "making fast"). Tibetans have nothing quite like the Christian sacrament, but at the time of making a vow, they

527 the well-being of the country and of the people.

574 Namgyal at first had very little desire to comply with the invitation. In the past few years his father had been in the habit of declining the same invitation under the pretense that as village magistrate he was unable to leave his post for such a long time. The real reason was /131/ that he knew from experience that this participation was an expensive matter. The great festivals in the royal palace in Leh cost a lot of money, and the king was totally unable to meet these expenses from his own modest income. Therefore, his "grandees" who had the honor to take part in the festivities, had to make considerable contributions. It even happened that after the celebration the royal pockets were so completely depleted that his "majesty" would approach one or the other of his noblemen for a loan, for the repayment of which the person concerned would then have to wait an extremely long time. Many of them had had bad experiences in these matters. One of them, for instance, had had to be contented with a very emaciated little ox as repayment for a considerable sum of money that he had lent. But finally Namgyal allowed himself to be persuaded by some friends and by his ambitious grandmother to go to the festival at Leh after all. It was, he was told, an honor for the house of Dragshos and for entire Lower Ladakh if he was gathered together with all the grandees around the king. After all, the lonpo from Domkhar, who was related to him, was also taking part. Finally, Namgyal himself wanted to experience for once the festivities days in May, of which he had heard so much. Perhaps, so he thought, he might even learn something from them.

574 Thus, shortly before the beginning of the celebrations Namgyal rode to Leh in two days. In Leh he moved in with a distant relative. On the evening of the first holiday, the 28th of the tenth month, he saw, for the first time, the illumination of the town; the houses at the foot of the mountain on which the castle was situated, and along the southern slope of the same, the castle, and the monasteries gleamed
● [799] in the shine of thousands of little lamps lit to celebrate this lamaistic "ascension festival," something which made a great impression upon Namgyal.

527 The following morning at the bazaar he met about twenty Tibetan gentlemen of nobility, galons, lonpos, and higher officials. on horseback, who were just about to fetch the king for the celebration of the festival. Namgyal, likewise on horseback, joined them. A

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Chapter III, B.

Social and Religious Life.

Custom of inheritance in Spiti.

428 valley this right does not appear to be so clearly established: the
objections of near kinsmen are sometimes attended to, or a field or
593 two given to them by way of compromise. Kinsmen, however, are of
course very few, as the only way in which a younger brother can
[597] found a separate family is by becoming son-in-law and adopted son
to another landholder. Such a man might claim on behalf of his
younger son, but not on his own behalf or that of his eldest son, as
it is a rule that for each holding or allotment there must be a
separate resident head of the house to do service for it, as well as
[848] pay the revenue. Sometimes an illegitimate descendant of the family,
who has been living on the estate as a *yáng champa*, will claim as a
kinsmen and succeed, but he cannot be said to have any absolute
right or title. Unmarried daughters of a landholder are entitled to
maintenance from their father, brother, or nephew, that is from the
head of the family for the time being; he must either let them
live in his house on equal terms with his own family, or must give
them a separate house and plot of land; they forfeit their claim if they
go away to live in any other man's house, but no other act of theirs will
entitle their father or his successor to cast them off, or resume the house
595 and plot of land once given during their life-time. Many women live
and die as spinsters in their father's or brother's houses: their
587 chance of marriage is small, as all younger sons become monks, and
the monks are bound to celibacy (except in Pín *kothí*), and bigamy
is only allowed in the case of the head of a family who has no son
or expectation of getting one by the wife he first marries. In case
the brother-in-law of a widow does not come out of the monastery
to take his deceased brother's place, or in case there are no brothers-in-law, the widow can marry again, and does not forfeit her interest
in the estate by so doing so long as she continues to reside on it:
on the contrary, in default of issue by the first husband, the children
by the second will succeed to the estate. She can marry any person
of the same class as herself: if there happens to be a near kinsman
available, she would be expected to select him, but whether it
would be absolutely obligatory on her to do so is not quite clear. A
marriage feast is given to celebrate the event.

Customs and ceremonies connected with births, marriages, funerals, &c.

184 The best general account of the social customs of the Botiás[1] will
be found in General Cunningham's *Ladákh*; but in the country now
114 under discussion, and especially in Láhaul, the practice of the present
776 day be found to differ in some details. The religious ceremony consists in almost all cases in the simple reading of prayers or passages
from the holy books by a *lámá*, while the whole company of men and
women sit round with clasped hands and down-cast eyes, and repeat
the verses after the *lámá*. The social celebration of all these events
[584] consists mainly of feasts in which much *cháng* is drunk. In Láhaul
the decisive point in the negotiation for a betrothal is the acceptance
or refusal of a pot of *cháng* sent to the father of the bride: if he
595 drinks, the affair is settled without more words. In Láhaul, polyandry, or the taking to wife of one woman by several brothers, is a re-
184 cognized institution, and is very general; the object is to prevent
the division of estates. Mr. Lyall remembers a case which came
before him in which one of two brothers living in polyandry much
wished to separately marry a girl by whom he had had an illegitimate

[1] [i.e., Tibetans. See Source #1: Cunningham, West Tibetans File. -- Analyst]

6: Gazetteer G-5 (ca. 1840-1883) 1883-4 AJ4 W. Tibetans AJ4

Chapter III, B.

Social and Religious Life.

The Buddhism of the Punjáb Himalayas.

595 only one wife, unless she should have no son. Women are not married in
177 Láhaul merely to till their husband's land. It is very common to engage
labourers for that purpose."

The Buddhism of Spiti and of the higher parts of Páng in
Chamba, the only portions of the Punjáb whose inhabitants have
779 returned themselves as Buddhists, is the Lámáism of Tibet, perhaps
177 the most utterly corrupt form of the religion of Gautama. We have
already seen how largely, so soon as we enter the Himalayas, the
Hindúism of the plains becomes impregnated with the demonology
of the mountain tribes. A similar fate befell Buddhism in the
mountain ranges of Central Asia. To the mysticism, with which the
northern school had already clothed the original simple creed, have
been added the magic and devil-worship of the Tantras and the impure
cult of the female principle or Sakti, till the existing system is a superstition
rather than a religion. "As in India the Bráhmans have declared
all the ancient village *thákurs* and *devis* to be only so many different
forms of Mahádeo and Parbati, so in Tibet the *lámás* have craftily
grafted into their system all the ancient gods and spirits of the former
776 inhabitants. Hence, though Buddhism is the prevailing religion
of the country, yet the poorer people still make their offerings to
779 their old divinities, the gods of the hills, the woods and the
dales. The following are some of the classes of deities which
177 are worshipped under distinct Tibetan names: Mountain Gods,
River Gods, Tree Gods, Family Gods, Field Gods, and House Gods.
The mystical system of the Tantrists has been engrafted on the
Buddhism of Nepal and Tibet, and the pictures of the prevailing
sects are filled with representations of the three-eyed destroying
Iswara and of his blood-drinking spouse,* while the esoteric doctrines
include the filthy system of Buddha Saktis, or female energies
of the Pancha Dhyáni Buddhas, in which the *yoni*, or female
● [796] symbol, plays a prominent part." The wrath of Káli is daily deprecated
in the religious service of the temples,† trumpets
made of human thigh bones are used, and offerings are made to
the Buddhas in which even meat is included, though one of the
precepts most rigidly insisted on by Gautama was a regard for
animal life. The priests "foretell events, determine lucky and
787 unlucky times, and pretend to regulate the future destiny of the
[793] dying, threatening the niggard with hell, and promising heaven,
or even eventually the glory of a Buddha, to the liberal. Their
779 great hold upon the people is thus derived from their gross ignorance,
their superstitions, and their fears; they are fully imbued
789 with a belief in the efficacy of enchantments, in the existence of
malevolent spirits, and in the superhuman sanctity of the *lámás* as
their only protection against them. The *lámás* are therefore

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* The image of Iswara has a snake round his waist, carries a thunderbolt or a sword in his right hand, and is trampling human beings beneath his feet. He is represented as frantic with anger, his eyes staring, his nostrils dilated, his mouth wide open, and his whole body surrounded by flames. His spouse is of a blood-red colour, and wears a necklace of skulls; in her right hand is a sceptre surmounted by skulls and the holy thunderbolt, while with her left she carries a cup of blood to her mouth. A circle of flames surrounds her body.

† This service is described at length in Chapter XIII of Cunningham's Ladákh; it bears no little resemblance to the ceremonies of the Roman Catholic Church.

6: Gazetteer G-5 (ca. 1840-1883) 1883-4 AJ4 W. Tibetans AJ4

[QUOTE FROM Rev. Heyde]

Chapter III, B.

Social and Religious Life.

Religion of Láhaul and Spiti.

[788] in Mandi. Both males and females of the Buddhists make frequent
[786] pilgrimages to Trioknáth and Rawálsir. In honour of these and other
Buddhist saints they celebrate a number of annual festivals, at which a great
184 deal of *cháng* (an intoxicating drink made from barley) is consumed by both
lámás and laymen.

779 "All Láhauli *lámás* belong to the Drúkhpa sect; many of them
are married, and possess houses and fields, and only live part of the
795 winter in the monasteries. Almost every house contains a small family
[778] chapel, in which Sangyás is the principal image. It is furnished also with
a few books, and daily offerings of the kind already described are made.

[782] "As already said, there are a great many spirits or demons known as
lhás, who are supposed to dwell in trees, rocks, or on the hill tops, and be-
776 fore whom the Buddhists (contrary to their religion) sacrifice sheep and
[754] goats.* In addition, they believe greatly in witches, sorcerers, and the
evil eye, and have a host of other superstitions in common with all the
other Láhaulis. The Buddhists, half-Buddhists, Lohárs, and Shipís, always
eat up sheep or goats which chance to die from fatigue or disease; some
of them eat also calves, oxen or *yáks* which die by a fall from rocks or
otherwise, but this is done secretly. When at Keylang a calf happens to die
in the morning, it remains where it fell the whole day, nobody touching it,
but the dead body disappears certainly during the night. You see many
bones, especially during winter, of such animals lying about near the vil-
lages, but dead asses and ponies only are left to the eagles and foxes.
Slaughtering *yáks* during winter is still practised at Dárcha, Rerig and
778 other villages above Keylang, but it is done very secretly, and nobody will
acknowledge the fact. There is a small temple with the image of a *lhá* near
782 Yanample. Every third year a *yák* is sacrificed there, the victim being
supplied in turn by all the *kothis* of Láhaul. This custom dates from the
177 time of the Kúlu Rájas, who (as the god is said to be the same as that of
the Dungri temple near Manáli, in Kúlu) ordered that one buffalo was to be
offered (as at Dungri) every third year. Since Láhaul has become British
territory, *yáks* have taken the place of buffaloes. The Shipís eat the flesh
of the sacrified *yák*.

771 "As there are in Láhaul at least three religions, which have influenced
each other in many ways for a long time, the manners and customs of the
177 Láhaulis are of a very varied and mixed description, and it is difficult to
ascertain where many of them originated. With regard to sobriety,
veracity, fidelity to the marriage tie, and in other ways, the morals, both of
the Buddhists and half-Buddhists of Láhaul, are deplorably loose, but
nevertheless they stick to their different religions with a tenacity that gives
till now little hope for the spread of Christianity among them."†

Religious ceremonies connected with agriculture.

● 796 The Láhaulis observe certain ceremonies of a religious nature
241 in connection with the cultivation of their fields. A *lámá* who
understands the astrological books, names the auspicious day in
which ploughing should be commenced (this day falls always between
the 8th and 22nd of May). After the fields have been ploughed
and sown, a procession goes round all the fields, preceded by one or

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* *Srog machhat, i.e.* "Do not kill," is one of the first Buddhist commandments.

† Mr. Lyall writes: "The very tolerance of the Boti race in religious matters will, I think, be one obstacle to their conversion. In the Sunday services of the mission house I saw an old and learned *lámá*, who was living there to assist Mr. Jeschki in his Tibetan studies, join in the hymns and responses with great zeal and fervour. I do not think that either he or his friends saw any thing inconsistent in his so doing, though he had not the least intention of becoming a convert to Christianity. All worship is good, seemed to be his motto.

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Social and Religious Life.

Religious ceremonies connected with agriculture.

two *lámás* and two drums, some of the company carrying at the 796
same time several large religious books on their backs; this 241
done, the whole company sits down in the fields near the villages,
and feasts on cakes and *cháng* supplied jointly by all the land-
holders. All this is done to secure the sprouting up of the seeds
sown; after that the water-course for irrigating the fields is re-
paired, on which occasion a sheep is offered up to the *lhá* which is 812
supposed to have special care of the water-course. Again, as soon as
the seeds have sprouted, another ceremony is performed; this
consists in sticking small branches of the pencil cedar here and there
in the field, and burning incense, while some members of the family
sit down, eat and drink a little, and murmur some prayers. This
is to ensure that each grain which has sprung up may prosper and
produce many ears. When the fields are nearly ripe, a goat or 782
sheep is killed in honour of the *lhá*; in several villages horse-races are 541
held at the same time. Till this festival of the ripening grain has
been celebrated, nobody is allowed to cut grass or any green thing
with a sickle made of iron, as in such case the field-god would be-
come angry and send frost to destroy or injure the harvest. If,
therefore, a Láhauli wants grass before the harvest sacrifice, he must
cut it with sickle made of the horn of an ox or sheep, or tear it off 688
with the hand. Infractions of this rule were formerly severely
punished; at present a fine of one or two rupees suffices, which goes
into the pocket of the *jágírdár* or village headman. The iron
sickle is used as soon as the harvest has been declared to be
commenced by the performance of the sacrifice. The above descrip-
tion, applies particularly to the ceremonies in use among the pure 184
Buddhists of Láhaul, but somewhat similar rural customs prevail
also amongst the half-Buddhists and among the people of Spiti.

The lámáic system.

One of the most peculiar features of the *lámáic* system is the 779
hierarchy from which it takes its name. The teaching of Buddha
included an elaborate monastic system, but no priests, for there 792
was no god to worship or ceremonies to perform, and no hierarchy,
for all men were equal. And till about A. D. 1400 the *lámás* or 177
monks of Tibet recognised no supreme head of the faith. But about
that time the abbot of the Gáhldán monastery proclaimed himself
the patriarch of the whole *lámáic* priesthood, and his successor, of
the Tashi monastery, declared the grand *lámás* to be the perpetual
re-incarnations of one of the Bodhisatwas or semi-Buddhas, who, as
each *lámá* died, ~~was~~ born again in the person of an infant that
might be known by the possession of certain divine marks.
The fifth in succession founded the hierarchy of Dalai
lámás at Lhásá in 1640, and made himself master of the
whole of Tibet. He assumed the title of Dalai *lámá*, while the
lámá of Tashi still continued to enjoy his former privileges; and
thus we now have two great chairs filled by a double series of incar-
nations. There is a also third great *lámá* in Bhutan, known among
the Bhutanis as the Dharma Rája, but among the Tibetans as Lord
of the World. Below these three great *lámás* come the ordinary
monks, who live for the most part in monasteries ruled by abbots
whose only claim to precedence one over another is derived from the
importance of the institution over which they preside, or from the

1 [See also preceding page, cat. 116 -Analyst]

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Social and Religious Life.

[illegible]nasteries or *gipha* in Láhaul and Spiti.

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In the autumn the *nierpa* or treasurer, with some of the monastery tenants in attendance, goes through the whole country, and collects from every holding a customary fee called *dubri*, consisting of one *páth* of barley. In the spring a great festival takes place, known [illegible] the Ghantál Tcháchá, at which all comers are fed for one day. A long train of pilgrims may be seen engaged in making the circle on foot of the holy mountain,—a work of much religious efficacy, as it ought to be, seeing that it involves a trudge of about eighteen miles and an ascent and descent of several thousand feet. Mr. Lyall writes:—

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> "The third grand *lámá* of Tibet* visited Láhaul while I was there in 1867, inspecting the monasteries and giving his benediction to the people at places where he halted. He travelled in quaintly-shaped, bright-coloured tents carried on *yaks*, with a considerable retinue of monks. I saw him seated on a throne or platform built up in the open air, dressed in a mitre and silken canonicals, extraordinarily like those worn by Roman Catholic prelates. The monks formed a lane in front of the throne, up which the Láhaulis advanced in the most reverential manner to receive the blessing, and a bit of silk to be worn, I believe, as a talisman. After backing out of the presence, they made the circle of the throne, praying aloud as they walked. I saw one poor man present a pony, so the value of the offerings must have been considerable."

The principal endowment of the five Spiti monasteries consists of the *pun* or assigned grain rents already described: the rent-free land they hold is of exceedingly trifling amount. The following table shows the number of monks in each monastery and the amount of *pun* they draw from each *kothi*:—

Name of monastery or *gipha*.	Number of *lámás*.	Amount of "*pun*" collectable from each *kothi*.			REMARKS.
		Name of *kothi*.	*Khal.*	*Tah.*	
Dankar or Láwepe	90	Shám ...	137	14	Seventeen *khal* assigned to the family of astrologers, and forty to the Pittu monastery in Ladákh, have to be added to make up the sum total of the *pun*, *viz.*, 1,461 *khal* 7 *tah*.
		Chusi ...	130	...	
		Todpá ...	73	17	
			341	11	
Tábo	29	Shám ...	53	5	
		Chusi ...	134	19	
		Todpá ...	10	10	
			198	14	
Ki	100	Chusi ...	379	4	
		Bárjik ...	14	—	
		Todpá ...	60	—	
			453	4	
Tángiut ...	60	Chusi ...	203	...	
		Bárjik ...	87	16	
		Todpá ...	9	12	
		Pin ...	30	—	
			329	8	
Pin	100	Pin ...	81	10	

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* One of the three who is born again as soon as he dies; the man I saw was fair, plump and smooth faced, and not more than twenty years old I should say.—*Lyall.*

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Monasteries or *gúpha* in Láhaul and Spiti.

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These monasteries are extensive buildings, standing on high ground, and apart from the villages. In the centre of the pile are the public rooms consisting of chapels, refectories, and store-rooms; round them are clustered the separate cells in which the monks live. Each landholder's family has its particular *tásha* or cell in the monastery to which it is hereditarily attached, and in this all the monks of the family, uncles, nephews, and brothers, may be found living together. The monks ordinarily mess in these separate quarters, and keep their books, clothes, cooking utensils, and other private property in them. Some mess singly, others two or three together. A boy monk, if he has no uncle to look after him, is made a pupil to some old monk, and lives in his cell; there are generally two or three chapels, one for winter, another for summer, and a third perhaps the private chapel of the abbot or head *lámá*. The monks meet in the chapel to perform the services, which ordinarily consist of readings from the sacred books; a sentence is read out and then repeated by the whole congregation. Narrow carpets are laid lengthways on the floor of the chapel, one for each monk; each has his allotted place, and a special position is assigned to the reader: the abbot sits on a special seat of honour, raised a little above the common level of the floor; the chapels are fine large rooms open down the centre, which is separated from the sides by rows of wooden pillars. At the far end is the altar consisting of a row of large coloured figures, the images of the *avatár* or incarnation of Buddha of the present age, of the coming *avatár* of the next age, and of Gúrú Rimbochi, Atishá, and other saints. In some chapels a number of small brass images from China are ranged on shelves on one side of the altar, and on the other stands a book-case full of the sacred books, which are bundles of loose sheets printed from engraved slabs in the fashion which has been in use in Tibet for many centuries. The walls all round the chapel are painted with figures of male or female divinities, saints, and demons, or hung with pictures on cloth with silk borders; similar pictures on cloth are also suspended across the chapel on ropes; the best pictures are brought from Great Tibet as presents to the monastery by monks who return from taking the degree of Gelang at Lhásá, or who have been living for some years in one of the monasteries of that country. They are painted in a very quaint and conventional style, but with considerable power of drawing and colouring. Huge cylindrical prayer-wheels, which spin round at a slight touch of the finger, stand round the room, or on each side of the altar. In the store-rooms among the public property are kept the dresses, weapons, and fantastic masks used in the *chám* or religious plays (these masks much resemble the monstrous faces one sees in the carving outside Gothic Cathedrals); also the drums and cymbals, and the robes and quaint head-dresses worn by the superior monks at high ceremonies.*

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* The *chám* or religious dances performed in the Tibetan monasteries are worth seeing: if introduced into a Christmas Pantomime in London, they would be effective as tableaux or spectacles. The abbot and superior monks, dressed in full canonicals, sit round the court-yard of the monastery, clanking huge cymbals to a slow time or measure. Bands of other monks, dressed in brilliant silk robes, with hideous masks, or extraordinary head-dresses, and with strange weapons in their hands, dance

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Monasteries or *gúmpha* in Láhaul and Spiti.

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The refectory or public kitchen is only used on the occasion of certain festivals, which sometimes last several days, during which special services are performed in the chapels; while these festivals last the monks mess together, eating and drinking their full of meat, barley, butter and tea. The main source from which the expense of these feasts is met is the *pun*, which is not divided among the monks for every-day consumption in the separate cells. To supply his private larder, each monk has, in the first place, all he gets from his family in the shape of the produce of the "*lámá's* field" or otherwise; secondly he has his share, according to his rank in the monastery, of the *bula* or funeral offerings and of the harvest alms; thirdly, anything he can acquire in the way of fees for attendance at marriages or other ceremonies or in the way of wages for work done in the summer. The funeral offerings made to the monasteries on the death of any member of a household consist of money, clothes, pots and pans, grain, butter, &c.; the harvest alms consist of grain collected by parties of five or six monks sent out on begging expeditions all over Spiti by each monastery just after the harvest. They go round from house to house in full dress, and standing in a row, chant certain verses, the burden of which is—"we are men who have given up the world, give us, in charity, the means of life; by so doing you will please God whose servants we are." The receipts are considerable, as each house gives something to every party. On the death of a *lámá*, his private property, whether kept in his cell or deposited in the house of the head of the family, goes not to the monastery, but to his family, first to the *lámás* of it, if any, and in their default, to the head or *káng chimpa*. When a *lámá* starts for Lhásá, to take his degree, his *káng chimpa* is bound to give him what he can towards the expenses of the journey, but only the better-to-do men can afford it; many who go to Lhásá get high employ under the Lhásá Government, are sent to govern monasteries, &c., and remain there for years; they return in old age to their native monastery in Spiti bringing a good deal of wealth, of which they always give some at once to their families.

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Monks and friars

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The monks of Pín are of the Dukhpa, and not of the Gelukpa or celibate class to which those of the other four monasteries belong; they marry in imitation of their patron saint Gúrú Rimbóchi, though in their books marriage is not approved of; this saint founded several orders, of which that to which the monks of Pín belong is the most ancient, and is called Ngyángma. The wives and families of the monks live not in the monasteries, but in small houses in the villages. Every son of a *lámá* or monk becomes a *bozan*, which is the name given to a low order of strolling monks or friars. There are nineteen families of these *bozans* in Pín *kothí*. Sometimes the younger son of a landholder becomes a *bozan* in preference to going into the monastery. These *bozans* are a very curious set of people; they get a living by wandering in small parties

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in time to the measure, advancing and retreating, turning and whirling with strange studied steps and gestures. The story of the ballet is the combat of the gods with the demons. The latter had become too powerful and tyrannical over mankind, so the gods descended from heaven, took the shapes of strange beasts and in that guise fought with and destroyed them.

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Social and Religious Life.

Monks and friars.

792 through all the neighbouring countries, stopping at every village,
and acting plays, chanting legends, and dancing like whirling
795 dervishes; many also trade in a small way by bartering grain for salt
with the Tibetans, and then exchanging the salt with the Kanáwar
people for iron, buckwheat, or honey; they also often undertake to
carry loads for travellers across the passes, as substitutes for the
[302] landholders. They dress much like other monks; but, instead of
shaving their heads, wear their hair in long straight twists, which,
gives them a very wild appearance.* According to the story told
173 Mr. Lyall in Spiti the *bozan* order was found by one Tánk-tong
792 Giálpo (*lit.* king of the desert) under the following circumstances:—
A certain king of Lhásá perverted the people of Tibet from
177 Buddhism to a new religion of his own. He succeeded so well that
in the course of fifty years the old faith was quite forgotten, and the
773 *Om máni pádme hun*, or sacred ejaculation, quite disused. To win
795 back the people, Tehan-rezig, the divinity worshipped at Triloknáth
caused an incarnation of himself to be born in a king's house in the
person of Táng-tong Giálpo; the child grew up a saint and a
reformer; he saw that it was impossible to reclaim the people by
books, and he therefore adopted the dress since worn by the *bozans*,
and spent his life in wandering from village to village, offering to
amuse the people by acting miracle-plays on condition of their
repeating after him the chorus *Om máni pádme hun* whenever it
occurred in the chants or recitation. In this way the people became
again accustomed to repeat the sacred sentence, "their mouths
became purified," and the religion of Buddha revived.† There is
796 something rather impressive about the performances of these *bozans*.
A long screen is first put up formed of pictures illustrative of the
legends, and quaintly painted in brilliant colours on cloth edged with
silk. An image of the patron saint or founder of the order is
enthroned in front of the screen; the leaders of the company then
appear in front of it, wearing a head-dress formed of a mass of
streamers of bright-coloured silk. Conch shells are blown to collect
the crowd, and barley thrown into the air as an offering to the saint:
the proceedings then commence by an introductory chant by the
leaders to the accompaniment of a kind of guitar; every now and then
the whole crowd of men and women join in with the chorus of *Om
mani pádme hun* which they give with much fervour, keeping good
time, and blending their voices harmoniously. After a time the rest
of the company come forward dressed up and masqued, and perform a
play with interludes of dances to the music of cymbals,‡ the dancing

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[*] In 1868-69, when one of the three grand *lámás* of Tibet made a visitation tour through Láhaul and Spiti, the *bozans* were admonished to cut off their hair, at the unclerical appearance of which the grand *lámá* professed himself greatly scandalized.

[†] Mr. Lyall, from whom this description is taken, says:—"There may be errors in this story, and it may be a wrong account of the foundation of the order. I give it as it was told me in Spiti to show the kind of ideas the people have in their heads at the present day. Any one who wants serious information as to Tibetan Buddhism can refer to General Cunningham's *Ladákh*."

[‡] Mr. Lyall, who is again being quoted, writes:—"I took the trouble on one
occasion to find out the story of the legend which was being recited and enacted;
the gist of it was as follows:—A certain anchorite who had lived alone for twelve
years in an inaccessible forest, one day washed his robe in a pool in the hollow of a
773 rock. A doe drank the water in the pool, conceived therefrom, and gave birth at the

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ends in the wildest gyrations:—the little stage hemmed in by the quaintly-dressed crowd, and with the huge barren mountains towering behind for back ground, makes a picture not easily forgotten.

The Moravian Mission in Láhaul and Kanáwar.

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The following account of the Protestant Mission in British Láhaul has been kindly furnished by the Rev. Mr. Heyde. The Mission belongs to the Church of the Moravians or United Brethren (*Unitas Fratrum*). It was established in the year 1854. From the beginning its object was to reach the Mongol tribes of Central Asia who profess Buddhism. The first two Missionaries appointed in 1852 were to have gone by European Russia and Siberia into Central Asia, but after repeated applications had been made, the Russian Government refused to let them pass through their territories. After that the route by China would have been taken, but China being then still obstructive to Missionary enterprise, this way had also to be abandoned and a third to be chosen, *viz.*, that *viá* Ladákh. From Ladákh the Missionaries were to penetrate to the Mongolian tribes of the Khalmaks who inhabit the northern parts of Eastern Turkistan. In Ladákh the first station was to have been established, it being hoped that from thence it would be possible to advance gradually. This, however, proved impracticable, as the Kashmír Government refused to give the necessary permission for the desired station. Thus it came to pass that Láhaul was fixed upon as a suitable place for a first settlement, the province being situated close to Ladákh, and because its inhabitants belong at least partly to the Mongolian race and profess Buddhism. From Láhaul the Mission hopes still to advance into Ladákh as soon as permission can be obtained to do so, thereby pursuing its original object. The name of the station in Láhaul is Kyelang, often spelt, "Kailang" or "Keylang," which is wrong. The Mission being still a small one, at present only two Missionaries carry on its work. Two more Missonaries have lately been appointed, who will increase its present staff soon. The "Mission Department" of the Moravian Church organisation is the directing board of this as well as all other Moravian Missions. A second station of the Moravian Mission in these parts was founded in 1865 among the Buddhists of Upper Kanáwar in the protected Hill State of Basáhir (Simla district). The name of this station is Pú, situated on the immediate frontier of Tibet proper, having been established with a view to extend its labours into that country. The Missionary in charge of it having lately died unexpectedly, the place is for the moment without a leader, but a successor is soon to arrive. The number of native Christians at both stations together is at present 35 including children, of which number three adults and three children are at Pú.

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door of the anchorite's cell to a creature in the form of a girl. Under the anchorite's care she grew up into a beautiful woman, was called sun-face, and married a king. The other queens conspired against her and accused her of being a witch and eating human flesh; they murder her child, and make the king believe she killed it to feast on its body. Sun-face is driven out and leads a wandering life in the forests till the king discovers the plot, puts the conspirators to death, and recalls her.

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7: Francke M-5 (no date) 1904 AJ4 West Tibetans AJ4

Dard AV3

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The following is my attempt at a restoration of the text according to the Dard-dialect of Da:

Dargyassi de tija namo hla zhuni
Shuni bhi tija namo hla zhuni
Sinani bhi tija namo hla zhuni

Translation:

Give abundance! Honour to thee, oh god Zhuni!
Crops also! Honour to thee, oh god Zhuni!
A son also! Honour to thee, oh god Zhuni!

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Notes on the Dard text:

Dar-rgyas is a Tibetan synonym compositum meaning about 'abundance;' *di* was probably in course of time contracted from *de*, give, and *ti*, thee; *tisha* or *tija* means 'to thee,' *sha* and *ja* are frequently used terminations of the dative case; *nomo* instead of *namo* is a case of assimilation of the vowel of the first syllable to that of the second syllable; *namo* as well as *nomo* often occur in the sense of 'glory, honour' in the Bono-na-songs, Ladakhi Songs, No. XXXI ff; *hla* is the Tibetan *lha*, a Pre-Buddhist god; *Zhuni* is the proper name of the house god. *Shuni* means 'harvest'; *bi* is supposed to be the same as Urdu *bhi*, meaning 'also.' Also in the second and third lines the *ti* of *tisha* was lost in the preceding word. The *ni* in *sinani* is the emphatic syllable of Tibetan.

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(4) *Dard customs.*—To the present day the Māmani-festival is considered as a Dard custom. It is held 1½ months after the 21st of December. In Khalatse it is celebrated in this way:—Cooked heads of goats and sheep, and omelettes called *ten ten*, are brought before an ancient row of *mchod rten* (mchòd rtengyi sgang) which goes back to Dard times, and a feast is given to everybody who will partake in it. Strangers are welcome.

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Also the Ladakhi music and art of dancing is so entirely different from Tibetan music and dancing that non-Tibetan influences must be suspected here. In Ladakhi music, besides the Chinese scale,—classical scales are in frequent use. Of classical scales I have discovered the following in my collection of Ladakhi tunes: Ionian, Aeolian, Lydian, Mixo-Lydian. It is easier to believe that these scales came here through a Dard channel than from Tibet. Although the metre of the Tibetan Ladakhi songs is almost invariably trochaic, the metre of the Ladakhi tunes is iambic.

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I have tried to prove the Dard origin of one single West Tibetan village only. It would probably be easy to accumulate similar reasons

792 That afternoon after I had presented my gifts to the Rinpoche
• 796 the Lobon invited Rahul and me to attend Rinpoche's prayers. Rinpoche has two prayer meetings daily. The lamas of the monastery have three. They are held in the chapel. Rinpoche, during his minority, holds his prayer meetings in his room.

Rahul and I, our shoes off, sat on the floor facing Rinpoche. He was on a dais opposite us, his back to the window. Phuntzog sat on cushions against the wall to the left of Rinpoche. Next to Phuntzog sat two lamas. Against the wall to our left and facing the Lobon was the teen-age acolyte who was the playmate of Rinpoche.

792 A drum about two feet in diameter stood on a pedestal before
796 the Lobon, and attached to the drum were cymbals. A small bowl
534 of corn was at the Lobon's knees. Each of the lamas on his left had a large Tibetan trumpet. The acolyte across the room had a horn shaped like a hunting horn but made of silver. Before each person was a typical Tibetan prayer book—a collection of sheets of paper about six by eighteen inches, unbound, and held between two long, narrow boards.

On a low stand in front of Rinpoche was a gold *dilbu* or bell (female symbol of wisdom); a gold *dorje* or thunderbolt about six inches long, solid in the middle and slightly bulging and open at the ends (male symbol of method); and a feather duster in a holder.

The Lobon played the cymbals and beat the drum with a stick bent in the shape of a huge question mark. The two lamas blew on the trumpets; and the young acolyte tried to outdo them all by vigorous management of the silver hunting horn. The music filled the room with a deafening sound, for the space was small, not more than fourteen by eighteen feet. It was a rather monotonous chant, a simple tune played over and over again for an hour and a half. With the music came the prayers. Sometimes the prayers would cease while the music went on. Sometimes the music would cease while the prayers continued. But for the most part the prayers were read to the accompaniment of the music.

12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

Once in a while Rinpoche would ring the gold bell with his left 792 hand or with his right hand take the feather duster out of its 796 • holder and then put it back. Once in a while the Lobon would 534 toss a few grains of corn across the room in front of Rinpoche.

These were incidental. The main effect was in the music and the chanting. It was an almost magical effect. The beating of the drum and the cymbals, the sound of the trumpets and the horn became a primitive exercise and stirred something deep inside me. It seemed that these musicians were trying to call out the devils in all of us. Then came the incantations in pursuit, driving harder and harder, faster and faster, unending in their effort to suppress the evil forces. The voice of the Lobon was deep in bass. His words poured in a mad rush of syllables to form recitations almost unintelligible. On and on he went, supplying greater and greater emphasis. His deep voice rose and fell—rising in supplication, falling to a whisper, mounting to indignation, dropping to humble praise. Over and over again went the refrain.*

There was something at first harsh and repelling in the music. Then the horn and trumpets, though louder than any of the instruments, somehow faded to the background of consciousness. The cymbals, too, seemed to come from afar. The room was dominated by the drum, the rhythmic beating, beating, beating. And with the beating, beating, beating of the drums came the chant of the Lobon—deep and guttural, up and down, sad and plaintive, loud and demanding, soft and pleading.

It was a hypnotic ritual. The words seemed to be meaningless incantations, falling from the lips of the Lobon in indistinct guttural sounds. The words and the drum set up curious vibrations and cast a spell. Many times I have had the experience of being lost in the music of a symphony, carried away on clouds to worlds remote from the hall or library where I sat. This prayer meeting was different. This music and chanting were holding a man, drawing him like a magnet, pulling him into a strange, psychic vortex

*See page 333.

792 • 796 534 until he was swallowed by the beatings of the drum and the chanting of the Lobon.

I had read Forman, *Through Forbidden Tibet,* and his account of how sorcerers one day had conjured up before him and a group of lamas Yama, the King of Hell, and the attendants at Yama's court—Lust, Greed, and Anger. Forman with his own eyes thought he saw Yama, with his thirty-four arms and nine heads and a garland of human skulls about his shoulders. Perhaps he experienced mass hypnotism. Perhaps it was human television.

I had no such experience. But as I sat in Rinpoche's room with my head bowed and my eyes closed, listening to the beating of the drum and the incessant, liquid mutterings of the Lobon, I knew at once that hypnotism was real. I felt the power of music and the human voice and for the first time knew its vast potentiality. Though there was some force fastening itself onto me, I did not try to rebel. For an hour or more I submitted to its decree.

792 *In the name of the Triad! O divine Lord,* Mun!
796 *In the name of the Triad! O Lotus-bearer,* Hun!
529 *In the name of the Triad! O Scepter-bearer,* Hun!

In the name of the Triad! O immortal Being, adoration!
In the name of the Triad! O wrathful Vajra, flame-necked, hu-lu!
—hu-lu!—hun!—Phat!

In the name of the Triad! Universal Wisdom, adoration!
In the name of the Triad! Ah! Teacher of Supreme Intelligence,
Holy-one, Hun-hun!

O Mani, Mani, Great Mani, SAKYA-Mani, adoration!
O Lotus-bearer, hun!—*O fierce and greatly angry,* Hun-phat!

O Pleasure, Pleasure, Mighty Pleasure, adoration!
O Intellect, Intellect, Understanding, adoration!
O MAITREYA, Maitreya, Great Maitreya, venerated Maitreya,
adoration!

[539] *O Divine Lord,* Mun! *O Lotus-bearer,* hun! *O Scepter-bearer,*
• 796 *hun!*

792 This was the chant. Over and over, on and on, it went. It had a primitive rhythm, an incessant beat that held me. It was the music of a trance, an incessant repetition whose monotony produced a numbness. The noise of the orchestra filled the room. But it was mostly the Lobon that I heard—the deep, musical bass of Phuntzog. And high above his voice was the piping tenor of Rinpoche, coming lightly along behind the measured beat of his teacher.

After an hour or more I looked up. The chant was still in progress, the drum and cymbals still beating, the horns blaring. The Lobon was bowed in prayer, his lips barely moving as the guttural sound poured out. Rinpoche was as alert as a bird teetering on a rock. He kept up with the chant, his shrill voice now carrying above the Lobon's. As he chanted he weaved slightly to and fro. And all the while he kept peeking out the window where Rup Singh and Budh Ram were standing, watching the ceremony. And Rinpoche seemed to be telling them with his eyes that he hoped to get this business over with soon and come outdoors and join them.

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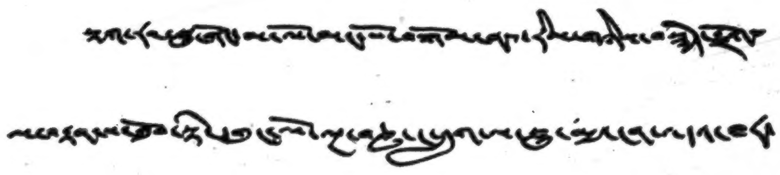
159 The morning of the day we left Hemis I induced Phuntzog to tell me the story of the discovery of the Rinpoche; i.e., how the soul of Stagtsang Raspa was traced to this boy. He went into his room and was gone an hour or more. When he returned, he handed me the following manuscript in Tibetan script which he had prepared; and he recited it on my tape recorder.



779 in Asia, rooted so deeply that it cannot be dislodged. Lamaism
783 believes in it. A lama may walk years on his knees to atone for his
788 sins. In Ladakh, as well as in Tibet, he may do a prostration pilgrimage. He lies flat on the ground, both hands extended. He marks the point, stands up, steps forward to the mark, stretches flat again, and repeats this exercise again and again. It is common to find people doing a prostration pilgrimage around monasteries or holy places. A prostration pilgrimage of thirty or fifty miles is not unusual. It may last for weeks. One may do it for his own salvation—to get merit by sacrifice—or he may be hired to do it for another person or for the soul of a friend or relative.

One day I saw a lama coming up the Hemis nulla in a prostration pilgrimage. He was barefooted, with pads upon his knees. His robe was pulled up and fastened high. His hair was close-cropped, and he was filthy with dirt. Down he went on his stomach, then up on his knees and to his feet; then down again. And with each prostration he said twenty times, "*Om Mani Padme Hoom.*"

788 The lamas gather in the chapel three times daily for prayers.
796 I did not attend any of these services at Hemis, but students of the subject say that the ritual is somewhat reminiscent of that of the Catholic Church. There is, however, usually the music of trumpets, drums, and cymbals. There is always the burning of incense. And as the lamas kneel in the pews, the hum of "*Om Mani Padme Hoom*" fills the place.

796 These monasteries observe monthly festivals and four annual
festivals, from each of which they get revenue. The people bring
[777] gifts of grain, or goats, or cash. The lamas sell amulets, talismans, idols, and sacred paintings. They sell paper strips and pieces of cloth filled with symbolic figures.

The most notable of these festivals is Losar, the New Year's Feast, observed in February. It celebrates Buddha's victories over the heresies—the triumph of the true religion over infidelity. People come from far and wide to the monasteries and celebrate for days on end. There are dancing and the exchange of presents; 796 • there are prayers before images of the deities, prayers in the chapels. There is no distinction between clergy and laymen, rich and poor, men and women. Beggars kneel in pews next to the elite. And the whole audience murmurs in unison, "*Om Mani Padme Hoom.*"

At the entrance to the main chapel of the Hemis Monastery 788
there is painted on the right-hand wall the wheel of life, sacred in 778
Buddhist symbolism. It has been beautifully described by Suydam 531
Cutting in *The Fire Ox and Other Years:*

"The 'wheel of life' is a spoked disk, painted on a scroll. On the hub are painted a cock, a pig, and a snake, standing for lust, greed, and anger, the three vices that torment human beings. The rim is divided into twelve segments, representing such metaphysical concepts as 'sense surfaces and understanding,' 'indulgence,' and 'fuller life.' The area between hub and rim is divided into six compartments, sharply divided by the spokes. At the top is heaven, at the bottom hell. The other four spaces are devoted to human life, animal life, purgatory (tormented spirits), ~~and~~ titans.

"Closer inspection reveals a dolorous prospect—a multitude of pictographs illustrating Buddha's doctrine that suffering is inevitable—'All is transitory, painful, and illusory.' Life is an endless, wearisome round of rebirths. The pictographs illustrating human life, for instance, show birth, old age, sickness, death, ungratified desires, struggle for existence, punishments, bereavements, and offensive objects and sensations. Hell is no less graphic. There are eight hot hells and eight cold ones, with an additional outer hell through which escaping spirits must pass without a guide. Each of these has special tortures to suit various crimes and misdemeanors.

"The 'wheel of life' is held in the claws of a monster who symbolizes 'the hideousness of clinging to life,' and beyond the rim is shown Buddha, who has escaped the round of metempsychosis."

538 788 Then came the hunter, who, seeing the deer and the dog lying down together, believed the dog had been bewitched. So he drew his sword to kill the dog. As he approached, Mila Repa began to intone, "*Om Mani Padme Hoom, Om Mani Padme Hoom.*" The hunter was strongly affected by the chant. He stood undecided and torn. Before long he returned his sword to the scabbard and, approaching Mila Repa, prostrated himself before the Holy One.

535 796 A lama dance (*chham*) is built around these characters[1]—a play illustrating the old Tibetan proverb and Buddhist teaching, "There is no sin so great as killing."

Phuntzog put on some lama dances for us. But the act of the deer, the dog, and the hunter was not included. The dances we saw, like the old morality plays of Europe, were a church service in the true sense of the term.

They were performed in the courtyard in front of the main monastery building. Opposite the stairs leading down from the monastery sat the Rinpoche and the Lobon. Each of them is usually dressed in a long, flowing, dark red robe, wrapped toga-like around him so that his right arm is bare. Now the left arm was bare, and a bright yellow shawl was draped over the shoulders and around the waist. Rinpoche wore a peaked red hat that had no brim but came down over the back of his neck. Phuntzog wore a big red hat whose brim flared up and stood like great sails sewn together. Rinpoche sat on a dais with the gold bell and gold *dorje* in front of him. Phuntzog sat on his right. Farther to the right was a great array of musicians—trumpeters, drummers, and two men who blew giant horns. They were bedecked in gaily [534] colored clothes and tall red hats of various designs. The trumpets were of the clarinet type, made of wood and brass. The drums stood on edge, held four or five feet off the ground by a pedestal, and attached to them were cymbals. The drums were struck by sticks bent into the shape of huge question marks. The two horns (*shawms*) were each twelve feet long. The larger end was about eighteen inches in diameter. It rested on the ground.

[1] [From legends. See p.173 -- ANALYST]

The two lamas who played these horns were extraordinary men. 535
To be able to blow the horns at all seemed to me remarkable. The 796
fact is that one man cannot blow one horn for many consecutive seconds. That means that the other horn must come in and pick up the pitch where the first horn leaves it. This requires great skill, as one relieves the other over and again, hour after hour, while the orchestra drones on and on.

It takes hours to present the lama dances. The pageantry is superb; the story, exciting; the plot, simple; the moral, plain. They have been described by Ted Shawn in *Gods Who Dance.* The characters were all masked. Some wore masks of people; [532]
others wore masks of lions, stags, oxen, and yaks. These masks—carved from solid blocks of wood and colored with a glossy and brilliant enamel—usually had grotesque expressions. Their hideous features, their terrifying grimaces led early European visitors to the monasteries to call these the Devil Dances. That is a misnomer. The dancers represented the forces of Good as well as the forces of Evil. The main emphasis of the theme was the struggle between the two. After a few serious scenes, the producer of the dance changed the pace and sent in comedy relief. These were gay, carefree, burlesque-type characters. After they left, the serious took up again. Apart from these interruptions, the story marched steadily onward—Good gaining the ascendancy; Evil gradually being routed.

A triangle had been drawn on the cobblestones of the courtyard and inside this triangle there was a small black image representing a human corpse. Dancers dashed madly around it, engaged in a foray of sickles and swords as they tried to snatch this corpse from the triangle. The lesson was plain—man is helpless and guideless; he lives among vast unkind elements of earth and sky that seek perpetually to destroy him. Only Dharma, man's good action in life, can guard him against the evil designs of the spirits.

The final act was put on by two characters representing virtue—the Stag and the Yak. The heads worn by the lamas in this dance

796 were huge and realistic. The Stag and the Yak each had swords. 535 It soon appeared that their main objective was the Evil in man, who was represented by a dummy stuffed with straw. The act ended with the Stag and the Yak cutting this prostrate figure to pieces.

I was dashing about filming this dance and making a recording of the music. Once I stepped close to the Rinpoche and the Lobon. The Rinpoche, I noticed, reached out every few minutes and rang the gold bell. Its sound was drowned out in the tremendous rumblings from the giant horns, the clash of cymbals, the beating of drums, and the shrill of the trumpets. But I could distinctly hear above all the clashing sounds of the orchestra the deep guttural of Phuntzog and the piping tenor of Rinpoche, chanting, "*Om Mani Padme Hoom, Om Mani Padme Hoom.*"

788 It was at the beginning of my trek that Rahul first told me about this mantra. *Om Mani Padme Hoom* means "O Jewel of the Lotus." The lotus is the most beautiful of flowers, though in India it grows out of mud and filth. The lotus thrives in the most unattractive places; it adorns spots seared by plagues; it blossoms in an environment of oppressive poverty; it furnishes a breathless purity in yards contaminated by man and his creations.

Buddha was born in a lotus. Like it, he brought glory, purity, and beauty to oppressed and poverty-ridden people. Buddha, like the lotus, lived above his environment. He showed that the spirit of man can rise beyond the lowliest and filthiest source and find perfection even among the dregs of the earth. He showed how goodness can come out of misery, poverty, and dirt.

This is the immortal message of *Om Mani Padme Hoom*. It is on the lips of millions every minute of every hour. People who never saw a lotus chant it endlessly. Though its meaning may be lost to most of the millions who use it, in this part of the world it is the medium for communion, the symbol of reverence, the devotional exercise, the pious prayer, the sign of the cross.

I remembered that Rahul had said that holy men along the

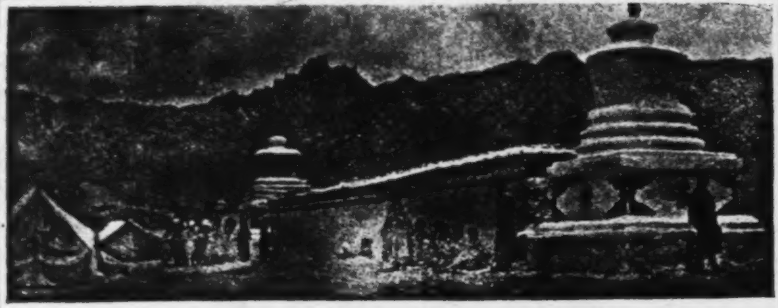
able British Government is paying him some large salary for 759
his services !

Strange is it to see the extraordinary mixture of finery and 796
rags in their religious services, ceremonies and festivals, the rich brocaded Chinese silk gowns of the dancing lamas having little tags of cheapest gaudily-dyed butter muslin attached, while beautiful clothes are surmounted by tinselled hats, the latter the sort of rubbish that children love for "dressing up" in the west. Strange too, is the mixture of clownishness and solemnity, as seen especially at the Hemis festival. In the [778]
altars of little private chapels in the homes of the richer Buddhists, the most beautiful metal work will be found side-by-side with a cracked cup or an old tin, while in the matter 291
of dress, dirt and finery often go together, nor do they seem to see the former in demanding a price for a second-hand, one might say an "umpteenth" hand, garment with beautiful Chinese embroidery, but so tattered and frayed and soiled, that a European can only reject it.

So does one thing after the other seem to our ideas the 121
wrong way round in this strange land, where the term 186
mgologpa ("head-turned" or "back to front" man) is a common term of reproach. But is it they who are, as it were, the wrong side of the Looking-Glass, or are we ?

Some years ago one of our colleagues in the course of [147]
conversation with a Ladaki, referred to their peculiar and distinctive smell, and was filled with surprise and chagrin when he was told that that was quite comprehensible, for we *Pyigling pa* (pronounced Pilingpa, being literally outsiders, *i.e.*, foreigners) had an unpleasant odour in the Ladaki estimation also. Having some idea of the ratio of their ablutions to ours, this was a distinct blow to the Sahibs' vanity !

In attempting to understand this land and people, we must therefore remember that we are the outsiders and ours are extraordinary ideas and standards. After all, is it not wiser to expose your older dress to the daily wear and



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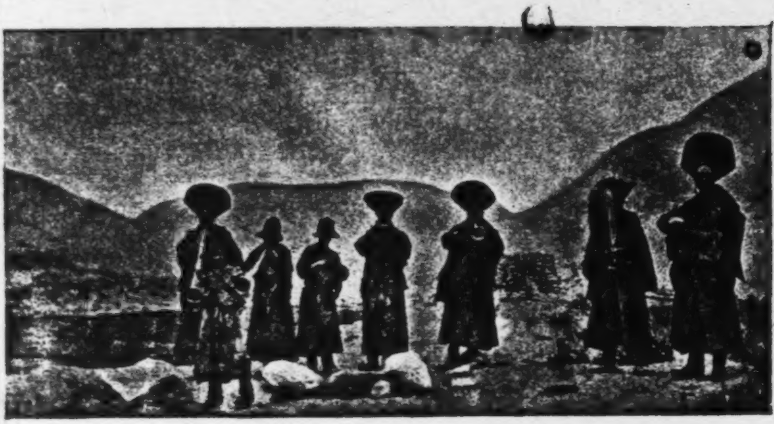

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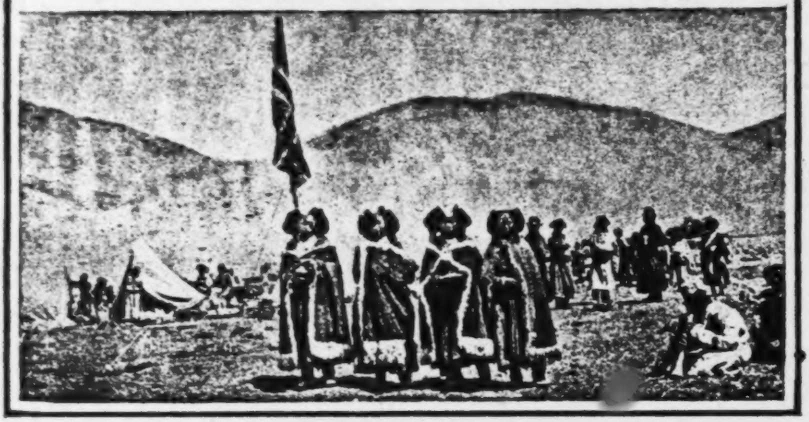

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DEDICATION OF A NEW MANI WALL.
At each end are *chortens*.

A MONASTIC BAND.
One small lay child supports the ends of two long shawms.

A GREETING.
Women who have come out to greet the British Joint Commissioner with flour, water, chang (local beer) and fire. To the right a "band" of welcome is provided by one gentleman!

[FACING p. 48]

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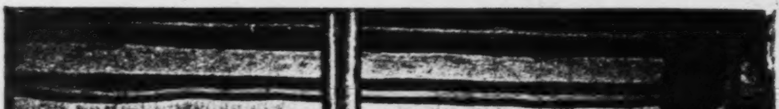

THE TOWN BAND OF LEH

who appeared in the Moravian Mission Compound of their own accord to greet the bride and bridegroom on their return from Church on the rare occasion of a Sahib's wedding in Leh.

A PRIVATE CHAPEL.

The service resembling High Mass being held on the verandah of a "private chapel" in the summer residence of a prominent Tibetan in Leh.

Facing pg. 104

Let us now consider some of the ceremonial of the religion 796● of these cheery folk, and to do this we cannot do better than 778 take an evening stroll to Changspa, which is a suburb of Leh and was formerly a place of pilgrimage. Our path leads us between fields of wheat and barley, now ripe for the harvest. Here our way is blocked because some *Zemindar* (farmer) is [241] directing the flow of the water into his crops. Further on we reach a larger stream over which we cross by means of stepping stones.

We meet an old grey-head emerging from the village, who 788 evidently feels that he has reached the age when he should be thinking of his next incarnation, for he is not only vigorously turning his prayer-wheel, but mumbling away at his *O ma ni pa dme hum's*. We stop to speak to him, for in this part of the world there is great friendliness. Our conversation by no means hinders his devotions, for he can still twirl his prayer-wheel, which with every turn is repeating hundreds of prayers for him, and in between his answers to us there are plenty of opportunities for saying his *O ma ni pa dme hum's*.

Being new to the country we perhaps try to ask him the meaning of his prayer, but generally he will reply that he has not the faintest idea, and most certainly will not give the translation one so often hears. "Oh thou jewel in the Lotus bud." If one regard the Jewel as the Divinity, and the lotus the body in which it resides, one surely approaches the teaching of the Buddha fairly closely. I have met only one or two [779] Buddhist Ladakis willing to enlighten me in respect to this mantra, who said that the wheel of life, consists of six existences, and this mantra with its six syllables closes the door of all these, thus providing an easy vehicle to "STONGPA NID." There are other mantra, but this beyond comparison is the favourite one, as it is that of Avolakita, the Merciful Lord, and it ensures an entrance into the Kingdom of Amitabha, the Sphere of Endless Light. The wheel must be turned in the direction in which the sun travels, that is of

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1. Masked Dancing

In the monastery adjoining the castle of Leh at the winter festival of the New Year.

2. A Chorten-Crowned Gateway.

These usually mark the entrance and exit of a village.

3. A Sacred Banner.

The large banner of the tutelary god of Hemis *dGonpa* (monastery), only displayed at the annual festival once in twelve years.

4. A Hemis Street

Just before the festival, shewing the tents put up for the traders.

[FACING P 168]

CHAPTER XVII

Rites & Ceremonies

HAVING considered general every-day methods of 796 obtaining merit, let us turn our attention to the more specific and seasonal means, doing so in the order in which they occur annually. This makes 805 it necessary to say a few words about the Buddhist Calendar, [177] which seems to have been derived from the Chinese, and consists of sixty-year cycles, which are subdivided into five periods of twelve years each. The longer periods are named after the Buddhist elements of wood, fire, earth, iron and water, whilst the single years are called after various animals, such as mouse, ox, tiger or hare. The Ladaki does not therefore reckon his years in decades, but in dozens, so that when asked his age, he may inform you that, having been born in the sheep year of the water period, he must be three dozen and six year's old. Their year consists of three hundred and sixty days divided into lunar months, which the word for month, *zlaba*, pronounced *dawa*, implies. As this does not quite fit with the course of the sun, the Ladaki feels that he must try to humour him and his aberrations, by dropping days here and adding months there. He certainly feels that the sun [821] needs his aid at times, for when an eclipse occurs, he shouts at the top of his voice to scare off "the dragon from completely swallowing the sun." Their week, like ours, consists of seven days, which are devoted to deities similar to our own, such as Sunday and Monday to Sun and Moon. They have noticed that Mercury looks like a red eye, so Tuesday is called the day of the red eye. Wednesday is the day of

805 Venus, whilst Thursday, the day of the dagger, must belong
to the god of War. Jupiter and Saturn, even in Ladak,
claim Friday and Saturday. The tenth day being the birth-
day of Padma Sambhava, their patron saint, who conquered
all their demons, is regarded as holy.

•796 The date of the new year varies, indeed in their topsy-
turvy country they have two New Year days, one being the
[177] Ladaki, the other the Tibetan, both of which are celebrated,
173 although for practical purposes the latter is used. The
genesis of the Ladaki New Year is interesting. King Jamyang
desired to wage war against the neighbouring kingdom of
Purig, but was informed by the horologist that his venture
would not be successful unless deferred till after New
Year's day. Not wishing to wait, and no doubt thinking the
stupid old sun would not notice, he decided that the New Year
796 should begin two months earlier. His anniversary usually
788 falls some time in December. It is chiefly marked by evening
illuminations, for every Buddhist house has a row of tiny
lamps, small wicks in little receptacles of oil, outlining either
window-sill, verandah, or roof, or all three, according to the
state of the family exchequer, for kerosene is an expensive
commodity by the time the former is carried up to Leh; and
of mustard oil and that expressed from apricot kernels there
[361] is very little. As most Tibetan villages are built in tiers up
the hillside in order to leave the flatter terraces for cultivation,
their rows of little lights give quite a fairyland effect. Domin-
ating the whole in Leh is the fine old castle with its row of
illuminations, while still higher are the twinkling lights round
the crazy verandah of the "Tsemo" or small monastery,
796 perched on its high crags. The official New Year occurs
later, and its chief feature is the celebration of *Dosmoche*, the
great festival of the Scapegoat. This ceremony varies in
different localities. In Leh a huge erection is made of sticks,
tied together by twine, and looking like a vastly over-rigged
mast. The component parts are prepared previously by the

horologist, and, the day before, this strange ship of the wilderness is erected in the desert just outside Leh.

At about 3 p.m. we wend our way through the bazar, now crowded with folk in holiday mood and holiday attire, and take up our position in the small room built over the toll-gate giving admission to the capital, and underneath which, the procession will pass. The firing of a gun announces that it has left the castle and is descending the hill, and soon we descry it turning into the further end of the main street, near the large Mohammedan mosque. Slowly it approaches us to the droning of shawms, the blowing of trumpets, clanging of cymbals, and beating of drums, all of which go to make up ecclesiastical music. Let us watch them as they pass beneath us. Heading the procession come four lamas in their clerical red garments, and with their funny yellow, peaked hats. These are blowing their flageolets ; after an interval they are followed by two or three laymen, who have the supposed honour of being allowed to carry the *storma*, but one cannot help noticing that the *élite* do not trouble to obtain this distinction for themselves. *Storma* means a thing which is lost, and consists of effigies made in various sizes to represent men and demons. Again comes a group of lamas, dressed up in their fantastic devil-masks, and dancing as they move along. More laymen follow, bearing religious flags, and then there come four priests, blowing shawms so long that two small acolytes precede them, holding up the ends. Thus group after group passes through the gate till the celebrating abbot appears, to be followed by further priests and laymen carrying *storma*. Bringing up the rear are a number of Buddhist horsemen, prominent among them the King. He wears for this ceremony a special hat, which is an imitation of King Langdarma's, from whom he claims descent and of whom he is said to be an incarnation. Langdarma belonged to the old *Bon Chos*, and did his best to exterminate Buddhism in Tibet, positive proof of his demoniacal nature, of which

173 the two horns which grew from his head were an outward
and visible sign. It was to accommodate these he had to have
this hat designed.

796 The procession has now passed through the bazar, and we
follow it out to the desert. There the fires have been lit,
illuminating the weird devil-dancing lamas as they gyrate and
796 jump round them. At a given moment all the *storma* are
783 thrown into the flames, and with their burning the sin and
disease of the town are consumed. Soon after our first
arrival in Leh, we witnessed these ceremonies, and, wishing
in our ignorance to investigate the effigies, some were bought
for a few *pice* (coppers) and brought to our houses. That year a
serious epidemic of throat disease broke out in the country,
carrying off old and young. What else could be expected
when the scapegoats had been brought back into the town
[789] instead of being thrown away? Now the erection of twigs
is knocked over, and every man makes a mad rush to obtain
even a small piece if he can, which is carried home in triumph
and placed on one of the outer walls of the house, thus protecting
its inmates from disease and death, or, if it is put into their
store-room, much blessing will accrue to their grain.

A little later a similar ceremony is performed for the special benefit of the Maharajah. Holy books having been read for seven days, a scapegoat, consisting of an effigy the size of a man, is prepared. Placed in the region of its heart is a bottle of red fluid, and it is then set up in the wilderness. A company of sepoys in smart khaki uniforms marches out behind lamas dressed in fantastic clothes and devil-masks, the combination quite belying Kipling's statement that "East is East, and West is West, and never the twain shall meet." They take careful aim, even lying down to do so, but in spite of many rounds being fired, the effigy is never hit, and eventually cruder methods have to be adopted for its destruction. This cannot be wondered at, for is not the effigy bewitched?

The idea of the scapegoat is practised in some form or 171
other everywhere in Lesser and Greater Tibet. In some 783
places an actual goat is sent into the wilderness. In others even a man is chosen, who for a whole year has to leave his village and live elsewhere, at the end of which time some other is chosen to bear the sin of the village. It is a fair assumption that formerly this sinbearer was put to death.

Circumambulation, as every good Ladaki can demonstrate, 788
is a splendid means of obtaining merit. Almost any religious object can be walked around. If there is no *thorten*, then walk round a temple containing some god. If you are getting old it is expedient to spend weary hours twirling your prayer-wheel, saying your *Om mani's*, and walking round and round a *mani* wall. Ten times round the great *chorten* at Jhangspa was the daily evensong of one picturesque, friendly old gentleman we used to meet with his prayer-wheel and rosary. If you can get one or two friends to come along too, it is certainly not quite so lonesome, even though they have to walk behind, for one can intersperse one's prayers with quite interesting snatches of conversation. The month in which this is most 796
beneficial is the first of the year, and the greatest merit of 788
all is obtained by going round the Tsemo, the monastery-crowned hill of Ladak, in whose chief temple resides a "Byamspa" god, so high that his head reaches into the second storey. This great *aKorches* (to round) is performed early in the year, by means of measuring your length the whole way along the route. Let us go into the desert to the south of Leh, where twenty to thirty young men are collected who have decided to perform this religious duty. They are drawn up in rows of twos or fours, about eight feet apart. Each man has tied round his waist a sheepskin apron, which hangs down over his knees. This both shields the knees from being cut, and good clothes from being torn. A low mumble begins, all saying the same phrase over and over again, which runs—" All living animals ask for Buddha's

796 788 great emancipation." As the emphasis is always placed on the beginning of the mantra, the prayer resembles a pulsating series of sounds. At the same time each man places his hands together in an attitude of prayer, and all simultaneously throw themselves on their knees, then on their chests, then reach out their arms as far as they can, make a mark in the sand or dust, jump up, place their feet on this mark, and then repeat the whole series of movements again; up and down, up and down, they go. After an hour or two they feel ready for refreshments. A nice spot is chosen where the devotees sit round in a circle, and to which lady friends bring tea, flour or *chang*, thereby themselves gaining merit also. The processionists have quite a merry session on these occasions, and will tell you with great virtue how much merit they are acquiring. In fact they are ready to break rank and have a little chat with the passer-by at the end of any series of movements. On resuming each man goes to the place where he left off, and again the prostrations are performed. If fortune smiles, the weather is good, but if not, their clothes are liable to get very dirty, for even a puddle of melted snow must not deflect the merit accumulator. From the desert the procession proceeds through the bazar and the town of Leh, then over a small pass behind the Tsemo, and coming down the other side, ends up in the desert at the spot from whence they started. The whole distance is about three miles, and it takes three days to be covered in this manner. The physical strain must be tremendous, and only the fit could possibly perform it. One might expect these young fellows to look jaded and depressed, but on the contrary they are all quite cheery.

There is, however, an easier method of obtaining merit for those not so strong. Stray old gentlemen, even a picturesque old lady, single or in twos and threes, sometimes an ancient husband and wife, we have seen traversing the same round as those who are prostrating themselves, but doing so at an

ordinary walk, twirling their prayer-wheels and mumbling 796
their *Om mani's* as they go. Strange pathetic little humans 788
they are, set in a vast panorama of snow-covered mountains
with giant peaks soaring up into the silences of the clear blue
sky, and often in this frosty winter time tramping out their
tiny track on a universal white mantle of snow. Then, too,
above the temple which houses the "Byamspa" and on the same
Tsemo, is another with three other deities. Round this is a
most shockingly rickety verandah, which looks as if it might
tumble down at the slightest provocation, and no doubt will
do so some day. I myself have walked round this in fear and
trembling, but now there is a column of men and women,
one close on the heels of the other, and round and round the
temple they walk, some turning prayer-wheels, and others
saying the *Om mani*. Round and round they go until we
feel giddy watching them. Even from below, right down in
Leh, they can be seen circulating round their giddy parapet.

We now come to Spring, when everything is breaking out 796
into fresh life. At this season the lamas of Sankar remain in 792
their monastery for a whole month, during which special
services are held. By this isolation they are deterred from
taking life through stepping on insects as they pass along
the roads. It is during this time that the service of making 796
"*Chos spun*" is performed, which actually means the "making 608
of the brethren of the religion." Those wishing to join this
fraternity fast one whole day, during which they are not
allowed to swallow even their own saliva. Then each man
throws into a receptacle some personal belonging. The
officiating priest takes these out in twos, thus making their
owners spiritual brethren, after which ceremony, if one of
them makes a feast, he must invite his brother, or if there is
a festival, they must send one another presents.

A moveable ceremony is the celebration of the Buddhists' 796
High Mass. Its general likeness to our Christian service 174
makes one wonder whether Tibetan Buddhism did not get its

● 796 774 ritual from Catholic missionaries, who formerly passed through Tibet or were working on the Chinese border of this now closed land. The rosary, the ecclesiastical vestments and mitred hats are also very suggestive of this. Their own 773 explanation can be found in the following story. Raschung, the disciple of the great saint and singer, Milaraspa, was told by his master to fast for seven days, after which he was to go to the bazar where he would meet a Yogi of the name of Tipu, whom he would recognize by the fact that his face was blue, and his conjunctivæ red. He also would be wearing the skin of a striped antelope, and would be holding his trumpet up towards heaven and blowing it. Having found and identified him, Tipu prophesied to Raschung that he would die in fourteen days. When Raschung returned to Milaraspa with this sad news, his master informed him that he had sent him to Tipu as he was aware of this fact, but that if he fasted another week and then went to the goddess "*Ma chig grube rgyalmo*," she might be prevailed upon to prolong his life. Having followed out these instructions, the goddess inquired from him how much longer he wished to live. He answered "Until I myself feel I wish to die." She granted his request, handing to him the secret of the mystical rites of prolonging life. He lived just as long again, and then departed from this existence when he was eighty-eight years, and at the same age as his master, Milaraspa, died. It is said that these rites have been handed down since then by a regular episcopal succession, the names of those succeeding being actually given.

796 793 The auspicious day having been decided on by the *Onpo*, there is to be a celebration in the compound next to our house, so we will go to watch it. Along the length of the private dwelling, which was built recently with a view to religious ceremonies taking place there, runs a verandah raised about five feet above the court-yard in front. In the centre sits the *Skushog* on cushions behind a low ornamented table, on which

is placed at his right hand the holy pot containing the peacock 796 ●
feathers, in front of him the *Dorjhe* (thunderbolt) and 793
bell, and to his left a bowl containing rice. Behind him and to the left is an altar, which is erected in the form of a pyramid
by means of steps, on each of which there are a great number [782]
of brass bowls containing offerings of butter, rice and water. On the top is an image, most likely that of the tutelary deity of the presiding *Skushog*. In the immediate vicinity of the celebrating lama other priests are present to assist. Behind these on either side sit the more prominent Buddhist laymen of the town, all with heads reverently uncovered. In the court-yard below the verandah, the poorer worshippers are sitting on the ground, with the men generally in front. On inquiry we are told that the celebrating priest has carefully prepared himself for this ceremony. For twenty-four hours he has sat alone in meditation, and, by means of the repetition of many prayers has purified himself from all his sins. While doing this he has the *Tsebum*, or "Vase of Life," in front of him. He suddenly sees the *lha* (the god) enter it and says *Da drub tsar*—"Now it is fulfilled." He then dons his ceremonial hat and comes out to the congregation in order to distribute life to those present. The service begins with the reading of the holy books, by the *Skushog*, who holds in his right hand the bell, which he rings at appropriate moments and in his left the *Dorjhe*, which he turns, whilst the lamas respond every now and again in a sing-song tone of voice, blowing their shawms and clashing their cymbals. The elements are now distributed. In front, walks the *Skushog* with the "Vase of Life" in his hands. Passing along each row, he touches each worshipper's head with it. Behind him follows a priest with the "Wine of Life," of which he pours a small quantity into the cupped hands of each communicant. This is carried reverently to the forehead and to each eye in turn and finally to the mouth to be drunk. The wine is actually only made of water, coloured with saffron

●796 and sweetened with sugar. This distributed, the bread, or
793 "Balls of Life," are administered from a large dish. These are made of barley-flour, and not only does the participant receive one for himself, but he may obtain sufficient balls for those members of his family who were unable to attend. Now the *Skushog* ties a *srungdud* (Keeping knot), and gives one to each person present. He takes a small piece of rag, coloured red or green, makes it into a knot, breathing on it the while. This is then attached to the hat and preserves the the wearer from disease and death. Finally comes the collection, the worshippers filing past and presenting the *Skushog* with salutation [redacted], and money.

787 Ladak, and how they were now the fiercest in the whole
776 country. They said that these special demons always take
possession once a year of two men belonging to two definite Marshro families. Sometimes they are the same two men for a number of successive years, at others they vary. The afflatus always occurs during the first Buddhist month. Should the chosen candidate be a new one, he has to prepare himself from three to four months before, but otherwise one is sufficient. When the time has arrived these two men, generally, if not always, lamas, repair to a mountain retreat. Here they sit in a box, which is so made that they can neither lie down, nor assume any attitude other than that of sitting absolutely upright, and they are only allowed out for a very short space of time in the morning, afternoon and evening. They do not divest themselves of their clothes the whole time, and so cramped do they become that a rope is fixed above their heads by which to pull themselves up. During this month they are supplied with food from the neighbouring monastery of Marshro. Their duties consist in the reading of holy books, and the innumerable repetitions of *Om manis*. The month completed, a crowd of people ride up to their retreat to escort these *Lhapas*, god-men as they are now called, back to the monastery. There can be no doubt of their possession now, for whilst the ponies of all their companions get very tired on this journey, those of the *Lhapas* are absolutely fresh throughout. Our informants then tell us of how the *Lhapas* will on the morrow cut themselves with swords without drawing blood, will run about on giddy heights without falling, and will foretell the future.

● 796 Next day we took our seats on the balcony overlooking the monastery courtyard with great expectations of a really thrilling show. There was a large crowd present, and soon an ordinary lama's dance was performed below us. These in their demon-masks were shortly joined by the *Lhapas*, who were naked to the waist, and, whilst dancing, each waved 796 about a sword which he carried in his right hand. At a given moment this weapon was brought across the other bare arm, but immediately it had arrived there, and before any harm could be done, several lamas rushed to them, pulled the swords away, and begged them not to harm themselves, a request in which they seemed only too pleased to acquiesce. This performance rather reminded one of the lamas of whom Waddell tells, who, when wearing the "sky-soaring" hat, have to be held down firmly to keep them from floating right out of sight. Our *Lhapas*, having tried to cut themselves several times, and being just as often restrained, eventually repaired with the other dancers into the temple. We sent a request that we might be allowed to come to examine them, which they granted. There we found two young men whose faces were rather pleasant, but in whose eyes there certainly was a strange, strained, wild look. They showed us their arms on which we descried a small straight scratch, but no blood! On closer examinaton we concluded that they had cut themselves some days before, had allowed this to scab over, then merely had to remove the scab and "they were able to cut themselves with swords, but without drawing blood"!

We now watched the second act. This begins with another devil dance, in the middle of which the two *Lhapas* rush to the top of the monastery running along the outer edge of the wall, with a distinctly nasty drop to one side of them, or jumping down from fairly high distances, an acrobatic feat which I personally would not like to perform, but one, on the other hand, which any good English gymnast with a little practice and a good head for dizzy heights, or a professional steeplejack, would find no difficulty in emulating.

Now came the grand final achievement—the act of pro- 787
phesying events to come during the ensuing year. We noticed 796
the *Lhapas* going from group to group, beginning with the royal family, and again we sent a polite message, asking them

787 whether they would mind paying us a kind visit. They
•796 agreed and soon stood before us, dancing about from one leg to the other in a state of great excitement. My colleague then held out his purse and asked them to tell him how much money it contained. This excited them still more and they exclaimed, "You are trying us—we will not be tried—we will not answer." Then they turned to me, and, after a few flattering remarks as to my medical work for their country, which were meant to make me amenable, they asked me what I desired to know, to which I replied that I wished them to tell me the next question I would ask them, having beforehand told my colleague what this would be. This caused a fresh outburst of fury in which they departed from us in anger, and we from them in disgust at the fraud perpetrated
776 on these credulous folk. It is difficult not to label the whole thing a big lie, for from Lahoul come the weirdest stories. Thus we have been told that here the *Lha* often inhabits the beam of a house. Wishing to have a walk, the beam is shouldered by men, who carry "him" up hill and down dale in the most extraordinary manner. If they essay to take the *Lha* in an undesired direction, the god shows his disapproval by becoming heavier. He eventually indicates the house in which he wishes to take up his residence by again becoming more ponderous. Generally this occurs near the habitation of some opulent Buddhist. At other times a still more ingenious method is resorted to in order to ascertain the wishes of the *Lha*. A mirror is carried in front of and facing the beam, and the reflections therein show the god's wishes to perfection. We were told that sometimes the *Lhapas*—these godmen—disagree, and have to have their disputes settled by the
787 English Christian Commissioner. It is really rather strange
554 that often the god takes possession of a man of the blacksmith
564 caste, although he is despised, and yet the moment he becomes the habitation of the god, he is, of course, regarded with much respect.

789 Unfortunately this performance of breaking the boulder has
791 twice led to fatalities in Ladak, by children trying to imitate
it on one of their small companions.

535 But, besides the dancing of monks and magicians, Ladak
[782] has its own country dances for pure pleasure. Perhaps the
ordinary women's dancing has a slight religious element, for
in the course of it, the right hand is raised, and the gestures
made to signify the plucking of a flower, the opening out of
the bud into blossom, and then its presentation to the gods.
[174] But even these motions of the hand are said to originate in
the old Dard custom of greeting each other by raising the
arm, and moving the closed fist to and fro. The rest of the
dance is very slow and monotonous, though Ladakis themselves
never seem to tire of it, and it is performed on every
festive occasion. The ladies certainly look quite picturesque
with their broad well-turquoised *perags*, their gay capes,
quaint turned-up embroidered shoes, and wristlets of chased
silver or white shell, which they knock together in respectful
salutation to the King, or presiding official, at the beginning
and end of the dance. Their capes in winter are of long white
sheeps' wool, covered on the outside with large squares of
green and red cloth. In the heat of summer they are replaced
by fringed capes with Kashmir or Yarkandi embroidery, or,
651 better still, beautifully worked Chinese silk. The women who
take part in these dances are members of a certain superior
grade of the farming land-owners, each household of which
has to provide a woman dancer for the King, who must come
whenever he summons her. There is thus nothing of the
immoral Indian nautch about this historical country dance.
535 The services of these respectable women are especially
●796 exacted in winter, when for some days at the New Year and
the festival of *Dosmoche* they must dance daily. In return
for this they enjoy the food and festivities of the royal household.
535 Formerly there were about thirty, now only seven
usually turn out, who certainly cannot claim to have been

CHAPTER XXIII

Introduction to the Hemis Mystery Play

A DESCRIPTION of life in Ladak could not be 796
complete without an account of one of the great
annual festivals held in the monasteries in the
valley, such as the *Gustor* (the offering on the ninth)
at Trigtse and at Spitug, or the *Ghanggoni Thsedrup* (the fulfilment of life on the blue hill) at Peang, all of which take
place in the winter, whilst the *Thseshu* is held at Hemis in the
summer. The last is the most important, its chief feature [536]
being the presentation of the famous so-called " mystery play."
The festival, as its name indicates, is held on the tenth day of 779
the fifth Buddhist month, which is the birthday of Padma 796
Sambhava, the founder of Lamaism, and still the presiding 174
genius of the red sect. According to records in Sikkim, he
was a magician who came north in the seventh century, and
convinced the lamas of Tibet that he was sent as an incarnation of the Buddha. But into the pure Buddhism, he [786]
introduces the old *Bon Chos* with its devil-worship, and
encouraged the most sensual practices, also the eating of meat
and drinking of wine, asserting that over-indulgence in all
these passions would lead to a state of high trance. Strangely
enough, when we were waiting in the ante-room on a visit to
the *Skushog*, this sentiment was exactly borne out by a Ladaki, [158]
who was participating in the native beer and already in rather
an expansive mood. To our remark that it was not right to
get drunk and lose control of mind and body, he replied that
it was good, for the soul then became happy and blessed.

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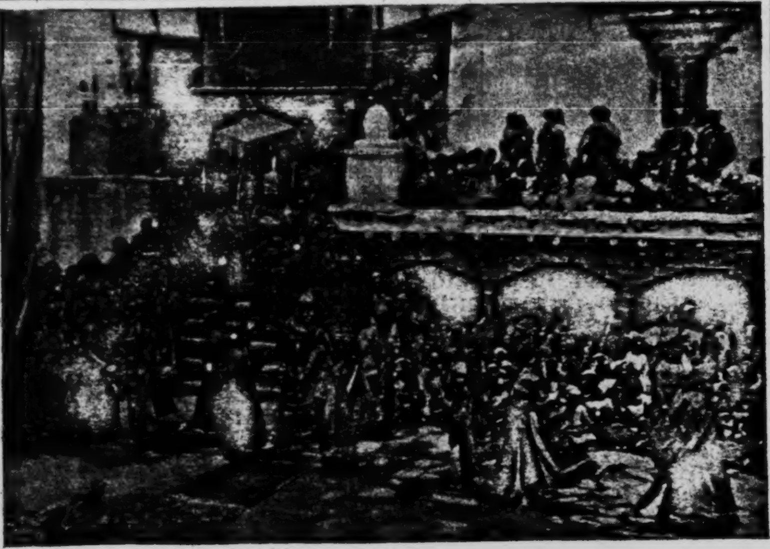

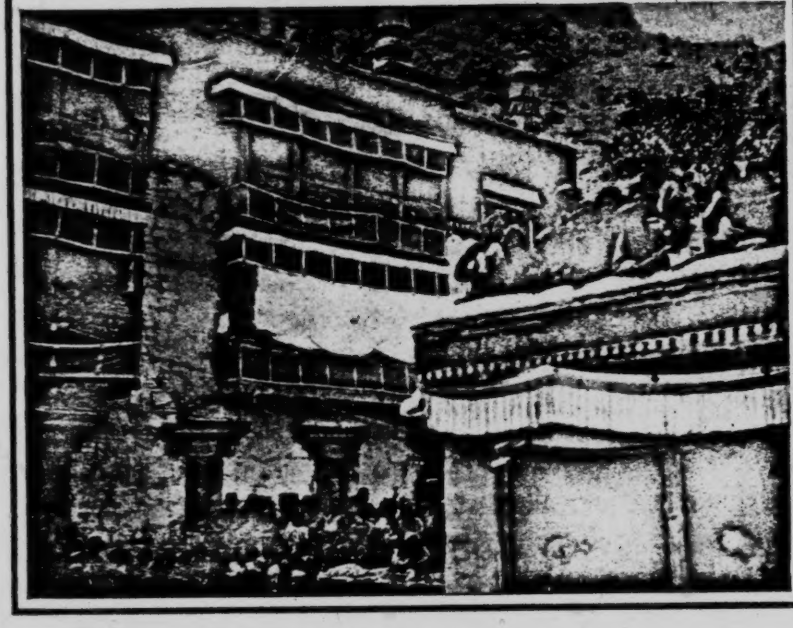

THE HEMIS FESTIVAL.

The dance of deities at the Hemis festival, showing the chief god descending the steps under his canopy, while those who precede him in the procession have already begun to dance.

THE "MYSTERY PLAY."

Spectators watching the "Mystery Play" at Hemis. The balcony with the curtain across it conceals the purdah lady guests of the monastery, such as the Hindu and Mahommedan wives of the down country officials at Leh.

[FACING P. 240]

● 796 The date of the Hemis festival falls in our calendar at any
time between the beginning of June and the middle of July.
361 The later it falls, the more European spectators are enabled to
792 get over the Zogi Pass in time to see it. Hemis monastery
lies in the foothills on the south side of the Indus one-and-a-half
marches from Leh, and is reached by a good road on
either side of the river. Crossing the latter at the cantilever
bridge, some four miles below Leh, at the side of which is a
pleasant little *bagh* for picknicking or camping, the road
skirts the upper edge of the prolonged village of Chushod,
towards the further end of which are camping grounds. Then
it passes over a long bare plain to another *bagh*, a welcome
oasis in the desert, whence the path turns up across the hill to
[778] the right. Hemis itself is hidden from the valley behind a
spur of mountains, but the gorge in which it lies is indicated
by the long *mani* walls and white *chortens* which line the
[244] approach. Rounding the corner of this spur of hills, the eye
is met by the usual series of terraced fields and the end of a
long belt of trees, which fills up the narrowing gorge. Behind
the mountains rise in ridges of well-marked strata, backed
finally by rugged upright pinnacles on which the sunlight and
shade play with fantastic beauty. As the road nears the
monastery each turn reveals increasing fascination of brown
rugged rock and green tree, and, above all, of quaint *chorten*
with red-ringed superstructure above white pudding-like base,
until at last the *dGonpa* itself comes into view, a long, rather
low building, with the usual goblin-like dwellings of the
village climbing up the hill at the side. The belt of trees
keeps on the further side of the central stream, and at the time
of the festival its enclosure is dotted about with wild rose trees,
pink with blossom, a strange suggestion of the English
574 countryside in this wild land of bare mountain tops. It is in
this enclosure that the *Skushog* or Abbot allows his European
visitors to pitch their camps, and even provides luxurious,
spacious tents of his own for the more favoured guests, who

533 *dGonpa* strangely appropriate lama figures with fairy-tale
792 hats are blowing long shawms, telescopic trumpets which pull
346 out to about fourteen feet, while at their sides are other priests
ready to take turn with their smaller flageolets. The strangely
Wagnerian effects of these shawms, which is soon replaced by
the higher tones of the other instruments, throw a plaintive,
questioning, sweetly-sad melody out into the mysteries of the
600 silent grandeur around. The vastness of nature's magnificent
rugged mightiness, the elfish dwelling places and lights
fashioned by human hands in this strange mountain fastness,
and the haunting nature of the weird music under the star-spangled
moonlit sky, combine to form an atmosphere which
will last as long as the memory can recall them. Returning
to camp, we almost stumble over a pile of sacks, and are
surprised to hear a *zhu-le* and descry a head at one end. It is
our own ponymen, who had been passed sitting round their
camp-fire on our way out, now already tucked up under their
sacks in the open. Proceeding more warily, more sacks are
found covering watchers beside a mare who foaled the day
after arrival, and yet she, carrying her load with her two-days
old offspring at her side, will travel back with us next day, the
long-legged wee thing occasionally getting a lift in the arms
of the ponyman, and turning up at the camping place
apparently none the worse for its fourteen mile run.

796 Up the sides of the stream sounds of revelry begin to arise
from around the camp-fires of the many pilgrims, laughter
and chatter and the rhythmic beat of dance music. Many
[291] of these pilgrims we have already seen on the road ; town
[301] ladies from Leh with immensely wide *perags* and all their
gala finery, rattling with jewelry, their blue turquoises and
gay capes of red and green showing up as delightful spots of
colour on the bare brown landscape when they rode ahead.
184 Stopping at any little spot by the roadside, where water is
accessible to brew their tea, were little groups of wayfarers
from the countryside below Leh and from the lesser known

side valleys, the latter at once detected by a slight difference 184
in dress or dialect. Here came a group of Indian officials
from Leh, in front the white turban and coat of the Tehsildar 776
or chief magistrate on an alert little pony with one or two 56
attendants, behind at a little distance his daughter in her
closed dandy, then his wife in hers, and their carrying coolies
singing as usual ; sometimes the wail of the baby was heard
from within the curtain. Leh traders, who put up little
temporary shops under canvas along the main street (a series
of steps and platforms at the side of the monastery) a detachment
of Gurkhas from the company stationed at Leh, two
Ladaki girls riding on one pony with a male relation at the
side, all these, and many more types we can study at leisure
during the long intervals of the performance, which would be
unutterably boring apart from the picturesque and varied
audience, to whom we are as much a part of the show as they
are to us. One more little group, passed as we neared the 777
monastery, deserves mention. Placed on a sort of chair, 776
railed on the four sides and fixed to his saddle, sits a wee baby
Skushog, the Incarnation of the *dGonpa* at Stagna, about ten
miles away. He wears the correct red *Skushog* robes, and
processional riding-hat, and wobbles a bit with fatigue after
his long ride. We stop to greet him and his attendant lamas,
and find he is only six years old, in fact he looks less.

They draw aside to let us pass, and, as we look back to bid him adieu, the rich red of the lamas, the yellow-brown of his pony, with its small offspring sidling up to the mother adding a further baby element to the group, form such a picture against the green trees, *chorten* gate and distant mountainous background, that it makes us wish our camera was not packed up and ahead in our bedding. This tiny abbot re-appeared several times during the ensuing ceremonies, now on the roof, now in a balcony, now in a prominent corner just outside the main door of the *dGonpa*, always with his devoted lama nurse in attendance, and delighting us by his

797 baby antics, mimicry of the dancers, and enjoyment of the
796 tamasha, till finally we met his diminutive Holiness being
carried off in his lama's arms down the steps to bed, still full
of beans, and turning from a blessing he was instructed to
give to a bowing worshipper to look back at the strange
MemSahib, and lift his hand to his forehead saying " zhu "
to her.

796 Now we must turn our attention to the ceremonies and first
536 endeavour to present their strangely fascinating setting. The
European visitors are asked kindly to bring their own chairs,
which are placed in a row on a covered balcony one storey
above the court-yard and facing the main buildings of the
[565] monastery. These are four storeys high, the upper ones
having a series of verandahs, each adorned across the top with
a valance, in which the *élite* of the country sit. One of the
upper ones belongs to the *Skushog's* own private rooms, and
[643] only himself, the old ex-King, who is now leading a priestly
life as a hermit in a neighbouring nullah, and one or two
high-born gentlemen appear in it. A large cloth is hung over
it, so that their privacy may be maintained when desirable,
but, during the performances, the old King is seen in full view,
while the dark-blue spectacled eyes and clean-shaven and
shorn face and head of the *Skushog* frequently appear under a
raised corner. In the adjacent anterooms sit other honoured
guests, while the lower storey balconies seem reserved for
ladies, for many widely-turquoised *perags* are seen from time
to time. Placed on the roof at intervals are sticks supporting
yak's tails, three-skirted umbrella-like structures, and others
made of yak's wool. At the left-hand corner of the court-yard
a wide flight of nine steps leads up to the main door on the
first storey, and this throughout provides a centre of unceasing
fascination. Not only do the actors enter and depart up and
down these steps, but the whole time they are peopled by
lamas ascending and descending, sitting and standing, a most
wonderful kaleidoscope of red, the extraordinary thing being,

that, in spite of every shade of that colour, scarlet, maroon, crimson, puce, claret, magenta, prune, in every stage of newness and fadedness being present, the total effect of what would ordinarily seem so clashing was a really artistic blend of colour, to which the eye constantly reverted. 796 536

To the right of the steps and at the level of the big doors, a platform projected from the main building, which accommodated a large number of spectators, and on the right-hand side of the courtyard were more steps and low roofs packed with onlookers. Another platform covered a roof which was [788] entirely occupied by a gigantic prayer-wheel, so huge and heavy that two or three people must press against it with all their strength to start it revolving; but then what a mighty weight of prayer went round with each turn. Under the Westerners' balcony was the ecclesiastical band, the instruments being four pairs of cymbals and a dozen drums of the warming-pan shape with queer hooked beaters. Next to the musicians came the *Skushog's* throne, a raised platform with richly-cushioned seat and back, also long trappings, its high arch terminating the balcony above, while in front was placed a finely painted Tibetan table, flanked by vases of flowers. On the other side, level with the court-yard, were the remainder of the band, the two long shawms and the two flageolets or trumpets. In front of all the musicians were small tables which accommodated the holy books from which they chanted.

On the fourth and left side of the court-yard there was no [788] wall, but a slight projection accommodated a large prayer-wheel about four feet high and three feet in diameter, which was constantly being set in motion during the waiting times. Beyond this was an open space prolonging the old quadrangle into another court-yard in front of the newer monastic buildings.

Between these two court-yards rough barriers, such as the trunk of a poplar or a piece of carved wood moulding from

● 796 some destroyed roofing, were placed to complete the square
536 of the dancing theatre. The audience squatting on the ground were pushed back behind these as each scene opened.

[788] In the middle of the main court-yard, some distance apart from each other, and supported by round whitewashed mud platforms were two flagstaffs, capped by yaks' tails ; they were almost as high as the monastery, and from their sides floated out many long prayer-flags. The scene was completed on the first morning, after we had been sent for and had taken our seats, by the setting-up of a large banner, which was let down from the roof above the main door and steps, on which was portrayed a young man with the Buddha type of face. This we learnt represented "Padma Karpo" his real name being "Dugpa Rinpoche." The next morning he was replaced by a more elderly gentleman, called "Galsas Rinpoche," the tutelary god of Hemis. Once in twelve years a still more important deity is displayed, and rites and ceremonies are performed in his honour, while the common people prostrate themselves before him. Above these banners each day a large awning with a yellow silk valance was protruded, whether to shade them from the sun subjectively, or objectively as regards the colour of the cloth, it is hard to say.

796 But before the drama opens, we must devote a few words to our fellow spectators who will provide us with so much interest and amusement in the long intervals between the scenes. During one of the most tedious of these, when we could hear the drums throbbing for some ceremony within the monastery, a Ladaki informant alleged that the monks had been receiving and eating the offerings of food brought by the common people from near and far. Judging by the size of the congregation this must needs have been a proponled ritual and a sustining meal.

796 During the acting they crowded on to every available space,
184 roofs, balconies, galleries, steps, platforms, and blocked up all the egresses on the ground floor. Here and there were

proud possessors of umbrellas, which went up for sun or 796
showers. Many districts and dialects were represented. 184

Here were two *Jomos* or nuns from Zankskar, to whom
we talked later on when gathered round their camp-fire with 796
their fellow countrymen, young girls of about seventeen and 184
nineteen, sisters, with course manly faces and necks under 291
their tonsured heads and yellow caps. They had come a month's journey over many a difficult pass, but were as cheery as could be. Conspicious were some conjurers from Spitti, [791]
who come to Ladak every year, and whose display we had often witnessed in Leh. With uncovered heads, their long hair done in a large number of narrow plaits gave a strangely effeminate touch to their tall, well set-up bodies. Dotted about were ladies from the district of Hanle, some two to three weeks' journey further up the Indus valley, easily distinguished by their peculiar *perags*, which, instead of coming to a blunt point in front, were cut sharply off above the forehead by a straight ba[illegible] silver. Many of the women from Nubra and the less known valleys of Ladak wore picturesque dresses of na[illegible] material sewn together in strips with circular patterns stamped on at intervals, giving a striped effect, so pleasing that one wished it had not been put out of fashion by the town ladies of Leh. One old Tibetan with a dark face, looking as if he might belong to the Hanuman tribe, sat devoutly under an umbrella the whole time, and, whenever we looked across, he was turning his two prayer-wheels, which he held one in each hand. Such devotion had no doubt prevented him from attending to his wild unkempt hair for many a long day. There were also many ladies wearing nothing on their heads to cover their untidy plaited hair : these were nomads from the Changtang, the great northern plains far away. Now a small person takes up a central position and serenely breaks open apricot stones to extract the kernels, using a stone to crack them on the base of the flagstaff. A gentleman with a yellow silk brocade dressing-gown and

796 tremendous red hat is seen making his way purposefully
184 through the crowd, and one wonders what, whence, whither ?
291 Then comes into view a curious figure with a tremendous
prayer-wheel, a strange hat with a central peak, and a high
scolloped turned-up brim, a conspicuous rosary, and two small
[791] drums on his back: a sort of gipsy lama, or shall we label him
a mendicant magician in this land where priest-craft and devil-worship, ecclesiastical ritual and sorcery, are so closely mingled.

There we spy a typical Tibetan face, framed by a four-flapped dark orange cap ; and now a pretty Ladaki girl, in a very Dutchy hat with turned-up corners and a little bit of gold embroidery, detaches herself from the crowd and makes signs to a friend on the roof above us, a delightful touch of colour being added by a yellow rose fastened in the side of her hat. Occasionally we spot a woman from Central Tibet with her round head-dress a strip of red-covered leather shaped into a ring, studded with turquoise and coral, and wearing the quaint striped apron which she and her sisters effect. In the corner, under the shelter of an overhanging roof, we find a little family comfortably ensconced, their baggage sacks having been arranged as pillows for a witchlike old lady who leans wearily back on them. Here and there stand out extra highly coloured hats on our own Ladaki neighbours, even the gentlemen having had their head-gear re-covered for such a festival. The flat Mongolian faces and quaint wee garments, generally raggedly elflike, of the babies, are particularly fascinating, especially one tiny man belonging to the front row in the quadrangle floor, who runs out into the arena every now and again to guilelessly practice the movements he has just witnessed, causing real joy to the crowd. One larger boy, caught trespassing by a monk with a whip, is seized and given a mock beating, which amuses him as much as the onlookers. Here are some Dard ladies from Hanu, far down the Indus valley, with their bag-like caps fastened down on one side and adorned with a row of needles (probably made in Birmingham).

So from time to time one interesting type after another 796
appears on the scene and catches the eye. Always in the 184
picture the ecclesiastic element is prominent. Most of the 791
lamas wear waterbottles, square, flat bags with hole and cap
at the top. These are used to put the holy water into, which
alone they are allowed to drink when they fast. Some are
covered with beautiful Chinese silk brocade, which is worn
only by senior or superior monks. Quite a number of
novices are about, boy lamas of all ages from about eight
upwards. The majority of the crowd are, of course, our own
Ladaki friends from the neighb[illegible]od of Leh, with a good
sprinkling of interested Mussulmans distinguished by fez
and turban, and a few Hindu shopkeepers, clerks, and their
servants. In the balcony at right angles to us, sitting next 792
to the Gurkha sepoys stationed in Leh, is a hermit who
lives in a little hermitage half-way up the hill about two miles
from Leh. He looks anything but a hermit in his fine red
robes, with hair done like the Spitti men, but wearing a
lama's cap.

He is very restless, and his face looks peevish and certainly
not meditative. But he comes out of retirement a good deal,
for we have met him in the fields, and a week after the festival
there was a gathering in the desert outside Leh, where the
Skushog of Hemis consecrated for him a new *chorten* and *mani*
wall, which he has built to bring blessing to the town, so he [554]
cannot be a man of poverty. At the festival he is provided
with a deck chair, and a second day we see him busy tearing
a long piece of yellow silk into strips, which we later notice
adorning caps and garments, doubtless after having been
blessed by the *Skushog*.

It was surprising how quickly this concourse of pilgrims 796
melted away. The morning after the festival, when we
moved out of the village at about 9 o'clock, it was almost
empty again, neither did we pass many of them.

As we descended straight down to the bridge, crossing the 000

CHAPTER XXIV

Hemis Mystery Play—First Day

WITH this *mise-en-scène*, we must now try to convey some impression of the actual mystery play as performed at Hemis, and witnessed by us on two occasions at an interval of nine years. 536 796 On the former of these the first dance was led off by the *Skushog* himself. His robes were very much like those of the other participants, but more ornate with many jewels, and he was distinguished by an overdress depending from the waist nearly to the bottom of his skirts, made of human bones connected into an interlacing pattern of real beauty. His mouth was covered with a thin white cloth, and an old lama with bare head and wispy grey locks, like a benign old wizard, went round at his side, and constantly wiped the perspiration from his face. This particular year was one of more elaborate ceremony, which only occurs every twelve years, including, as already mentioned, the display and worship of a particularly holy banner.

But at the performance we saw nine years later, the *Skushog* only occupied his throne in the court-yard for the first dance, and then retreated to his private apartments, from the balcony of which he watched the play. His entrance was an imposing ceremony attended by two ordinary lamas, and two wearing extraordinary hats with large, scolloped, turned-up edges culminating in a peak in front. Over him was held a large umbrella with gay skirts, and he was led, amid blare of trumpets and clash of cymbals, to take his seat on the throne

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facing the main building, where his attendants prostrated themselves, and then retreated.

Two heralds then appeared on the roof in picturesque costumes: young lama boys with bare legs, short garments of the prevailing red, and yellow hats with turned-up brims. Their typical heraldic conches, from which depended banners decorated with dragons, now produced a very mournful sound, the great shawms of the band blew loudly their Wagnerian-like dragon music, and two masked figures appeared and ran down the steps. These were bare-legged, with short skirts of a pattern resembling an old chintz, hats with a low central peak and a round rolled brim to which a square piece of cheap red stuff was attached behind. Their right arms were sleeveless, and they carried the ordinary horsewhips of the country, a thong of leather on a short stick. These gentlemen combined the functions of police and jester throughout the ensuing ceremonies. They kept the crowds back, whipping even the ladies soundly, but harmlessly, with strong whacks on their sheepskin capes, and providing endless buffoonery to while away the tedium of the long intervals. Onlookers who passed to and fro across the open space were seen off with absurd gestures, or their gait grossly imitated as they unconsciously walked ahead. Small children were abstracted and nursed as babies, *pice* (the Indian farthing) were begged for with ludicrous entreaties, and all sorts of by-play indulged in to the huge delight of the audience. The favourite joke, which never palled, was to snatch off the hat of a casual passer-by, search it for undesirable inhabitants, pounce upon one in triumph, then throw away the cap in disgust. After they had executed a short dance, they at once began their policing operations by driving the crowds back with their whips, and entertaining them through an interlude of monotonous chanting by the musicians.

Then at last the real business began, the motive under-

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lying the whole thing apparently being the propitiation of evil deities and demon kings, and the exorcism of bad spirits in order to secure safety and good fortune during the coming year, and, additionally, to exploit ancient stories and superstitions in order to increase the merit and glorification of the lamas themselves, thus enhancing their sacerdotal powers. The common people also must become familiarized with the demons which will beset their spirits after leaving the body at death.

With a fanfare from the band, thirteen dancers were ushered on to the scenes, possibly the number having some relation to the thirteen ages represented by the thirteen red rings on the superstructure of the *chortens*. They were preceded by two ordinary lamas, and two with braziers of incense and with heraldic hats and gowns, who subsequently retreated. The dancers themselves wore enormous hats, with wide round brims having rounded edges, and a tall structure about one-and-a-half foot high rising from the crown, with a picture of a skull on it. From the backs of these hats a number of brightly coloured broad ribbons streamed down to well below the waist, smaller ones being attached to the front. Over their mouths were thin white cloths which the *Skushog* informed us were to keep out the dust raised by the dancing, a desirable custom which only obtained at Hemis. In each hand was a stick to which more streamers were attached. Their robes were of rich Chinese silk and brocade embroidered in most beautiful combinations of colour. Over their shoulders fell rich capes with deep, wide scollops, and in front they wore aprons, both of the same beautifully-patterned material, differing in each individual case. The skull in the hat, and another one represented at the waist in front were constant reminders that this life is an illusion in which mortality reigns, just as at our own ancient feasts a skeleton was brought in to remind the guests of the passing nature of this existence.

● 716 536 Stretching out right and left arms alternately, advancing and retiring to and from each other and the centre of the circle, they slowly made their way round the court-yard in the direction of the hands of a clock. The dance was slow and stately, accompanied by the beat of drums and monotonous chanting, occasionally punctuated by cymbals. A curious effect contrasting with this measured solemnity was frequently produced by the cymbals making two or three loud crashes succeeded by a series combining *diminuendo* and *accelerando*, exactly imitated by the dancers raising their heels in time to the music and, as it were, settling down on to them. Each dancer was given a few pieces of sacred herb by a lama, and as they slowly neared the steps, two monks, one standing each side at the top, with heraldic hats and trumpets, blew a note at which sign the two leaders made their exit up the steps between the onlooking lamas. This was repeated for each pair of dancers as they neared the stairs, and was the signal for retirement in successive pairs throughout the play. The whole impression of this dance was introductory ; by incantation and movement to prepare the "astral light" for the mystery play, and by invocation to bring blessing on the performers.

At its close one of the police-jesters ran round the courtyard with a censer of burning embers for further purification, and a continued incantation was maintained by the musicians to sustain the "aura" produced, and keep away bad spirits.

Now, with much crashing and noise from the band, a troop of sixteen dancers emerged, each carrying a tambourine and bell. Their hats were of plaited straw with a flat sign on the top shaped like the eye of a peacock's feather, and five of these patterns were arranged round the front of the head-dress. Their faces were partly hidden by a sort of visor of brass, with expansions representing the nose and moustache, and large spaces for eyes and mouth. These danced in a similar way to their predecessors, droning, ringing bells, and rattling little drums, the latter shaped like a double tambourine, each with a bob on the end of a long string, which knocked the successive sides of the drums when rattled sufficiently. These performers receded in pairs in the usual manner, and all we could make of their dance was a further preparation by sound vibrations to frighten away evil influences. These noises are more potent if the metal which causes the vibrations is holy.

After a prolonged interlude, the band rises and stands outside the shelter of the gallery to greet a long procession of maskers, which slowly files down the steps. Meanwhile some rich strips of carpets have been placed on benches to the right of the court-yard, and another long strip on the ground to the left. First comes an ordinary lama carrying a flag, next one with a brass pot, its brim drawn out into a long spout and set with jewels, then a pair of lamas swinging censers, others carrying shawms with queer expanded ends, some with shorter trumpets, and then a series of masked figures, which come on so quickly and amidst such clatter and noise that it is impossible to distinguish forms and sounds until they have arranged themselves. Most prominent of all is a high umbrella-like canopy of red and yellow which is carried by a Chinese-looking individual with short black coat and long Chinese gown, wearing a hat of several embroidered sections, such as Tibetans use upside down under their headgears for an eyeshade when travelling. He and another attendant hold the umbrella over a tall form clad in rich embroidered silk, the face hidden behind a huge mask portraying a benign countenance with converging eyes. Accompanying this being are seven other deities and two devil-masked persons. Of the other figures in the procession sixteen are dressed alike, unmasked, but with peculiar hats made of a triple crown of decreasing size, the topmost surmounted by a round knob. As all the figures proceed, acolytes swinging censers pass in and out between them, and

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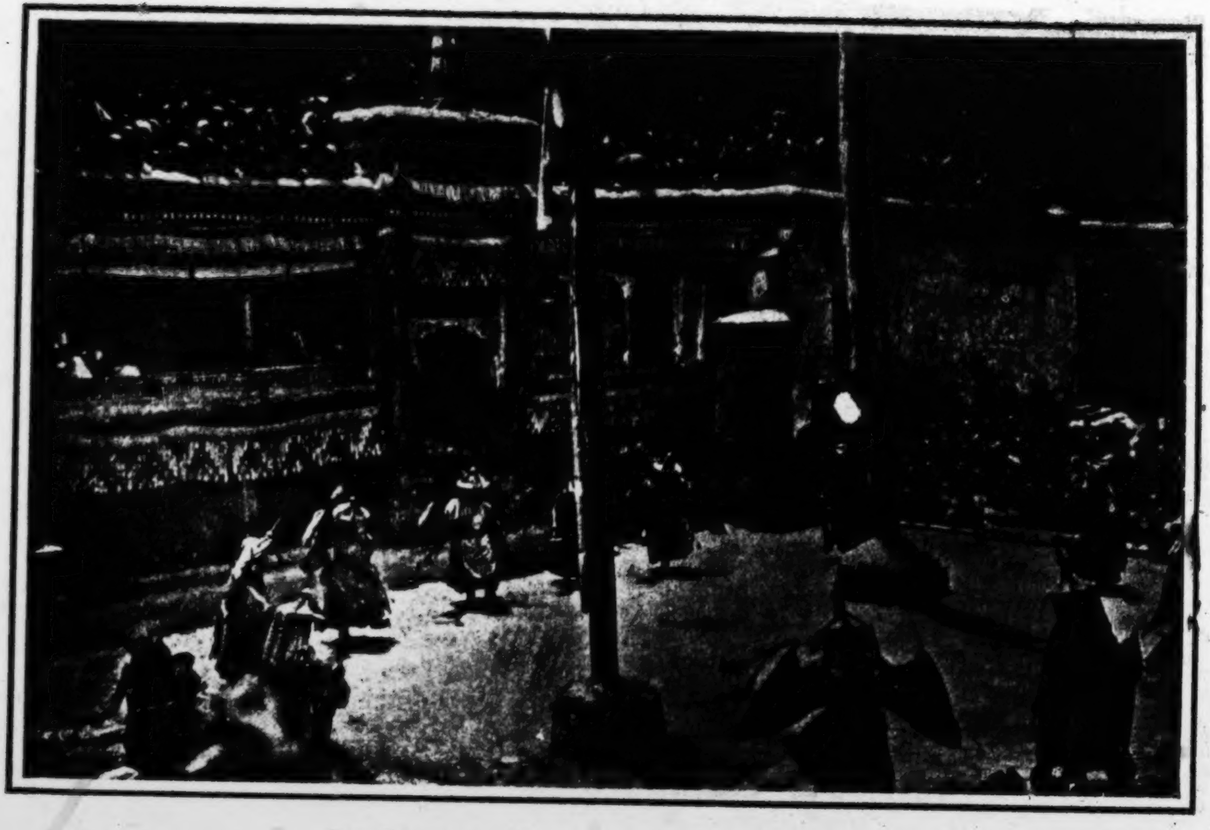

THE INAUGURAL DANCE OF THE HEMIS FESTIVAL.
On the left is the balcony from which the Europeans watch the performance; next to it is the *Shushog's* throne.

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they gradually become distinguishable, the benign-faced gentleman under the umbrella taking his seat in the centre of the carpetted benches, with three of the deities on each side and a demon king sitting at each end. These two latter seemed to be guardians of the gods, who partake sufficiently of the nature of the demons from which these deities must be protected to be able to repulse them ; in other words, "Set a thief to catch a thief." They represent, according to Waddell, those deities of the old devil-worship religion, who, when Buddhism absorbed the latter, were forced to become *fidei defensores* of the new religion. Each of these demon kings has a third eye in his forehead, indicating that he can see on inner occult planes, the third eye showing that all things are known to him in all directions. The sixteen unmasked performers in turn move over to the carpet on the ground to our left, and sit there facing the deities, so that now we can sort out the minor personages. Attached to each row of sitters is a guardian with a cloth folded like a fan in his hand and wearing an ugly pink mask with a dropped gaping jaw which he can move up and down by means of his own chin. He walks along the front of his allotted row of figures fanning away evil influences, and every now and then has to divert his attention to ward off two apparently harmless imps wearing ugly masks, clad in yellow, each with a scarf and stick in his hands, and representing mischievous powers which try to intrude on the gathering. There also rushes in with shrill whistling, produced by placing the fingers in the mouth, four bare-legged short-skirted figures with three-cornered flags in their hats, whose capes are too scant to reach their bare waists. They seem to be high winds bringing messages from the four quarters, and each carries a *dorjhe* and tambourine-rattle. They do not seem to disturb the assembly for the guardian's fan is unperturbed, but the police-jesters have amusing encounters with them. We can now see also the other figures behind the seven seated deities, where

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the Chinese-looking and other attendant still hold the umbrella, and sundry acolytes or lama boys stand at one end of the row; one, a young novice, holds a small dough model of the organ of generation on a plate, whilst next to him another boy exhibits a large shell, and behind them stands a terribly dissipated-looking individual, masked with repulsive swollen cheeks.

There now enter four boys with warming-pan drums and hooked beaters, wearing hats of the inverted eyeshade type, like the Chinaman's, but with a large *Om* inscribed in the centre. These approach the deities, dancing, whilst the two imps of mischief try to get into the foreground, too. The boys range themselves in front, stop beating their drums and chant an incantation to which the Central Incarnation occasionally nods in assent, whilst the jesters and imps play about in the background of this solemn scene. These four boys having retired, the lesser deities rise in turn to execute a "pas seul," during which we can examine them more closely. In the centre we note that the chief personage, with the large passive face, holds in his right hand the *dorjhe* or thunderbolt, a symbol of great power, and a small bowl of corn—the first food given to man—in his left. He does not dance, but, beginning with the one on his right, the others rise alternately from each side of him. All are dressed in richest silk of most fascinating colours and embroidered with Chinese designs of dragons and skulls. Occasionally the jester goes round the scene with a censer, and the band of course continues to accompany the dancers.

The first of these has a mask with a blue face, a hat of three balls decreasing in size, one on top of the other, and carries a *dorjhe* and bell in his hands. At the close of his dance, the figure on the left of the chief god steps out—a deity with an insignificant small Buddha-like mask under a hat like a large stiffened lama's cap—who has to be fanned as he rises, and whose empty right hand placed against his chest is very

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tremulous as he executes his steps, whether voluntarily or not, is not evident, though it ceases when he resumes his seat. From the right side of the first dancer rises a figure with a grey hat, resembling a *chorten*, bearing a wreath round it, surmounting a flesh coloured face, and, depending by long threads from his ears representations of the eye of a peacock's feather. He carries a tambourine in one hand and a bowl in the other, probably made of part of a human skull. His dance is more spreading and cumbrous than that of the others. Next comes into the arena the god next but one to the left of the head deity, one with a red face, carrying a shield and tambourine-rattle adorned with many of the peacock-feather symbols. Another red face follows from the other end of the row with the same ornament and several small skulls on his head-dress. In his left hand he carries herbs and a disc ; in his right is a spear with streamers attached to the handle. The final lesser deity arises from the left end of the row, displaying an orange face and a blue head with tiny knobs all over it, crowned by a chignon of the same, the traditional head of the Mongolian Buddha.

Depending from the back of this head is a square of beautifully embroidered silk, from which one's glance falls to the hands to see them covered with dark yellow gloves, too long in the fingers and full of holes ! How one would like to be initiated into the meaning of all this strange symbolism which seems so incongruous to Western eyes. Waddell suggests that the chief deity is Padma Sambhava, the remainder being his other seven forms, but that sometimes he is said to be the Buddha himself, the group being that of the seven Buddhas. Or does it symbolize the seven principles of human nature, seven being the sum of four and three, and the basic number of the present period according to Buddhist philosophy. Hence, for instance, the seven notes of the musical scale, and the seven colours of the rainbow have their significance. (*See* Chapter XVI.)

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But the two demon kings have yet to take their parts. First the one on the right of the presiding deity rises for his dance, and, suddenly, with blare of trumpets, two more devils appear, also with the third eye, and wearing handsome dresses combining light saxe-blue and red in their magnificent colour scheme. Similarly when the turn of the other demon king, with his black woolly head, begins, another pair emerges to dance with him, also gowned exquisitely. This suggests the sudden increase of dancers at the witches' sabbath in Western mediæval magic. Finally, the sixteen unmasked figures arise from their carpets and approach the deities, and then with slow stately steps all proceed round the court-yard, and retire up the stairs into the porch. Thus after about two hours ended the first morning's performance, and we retired for lunch.

The first event of the afternoon was essentially a devil-dance, in which twelve masqueraders appeared either singly or in couples, each advent signalized by the picturesquely-hatted lama in the porch blowing his trumpet. The first couple were bestial with repulsive snouts, third eyes, and wearing aprons with skulls on them. Executing a few turns, they settled down to rest in time with the cymbals in the manner already described. Next to them came a black mask under a black wooden hat with a triangular flag projecting from the middle, the wearer carrying a big hammer with a *dorjhe* attached. Number four had horns and a black animal visage, while his neighbour's head-dress had a broad foundation with small skulls rimming the front, and piled all over it long coils representing a mixture of intestines and snakes, an end of one of the latter appearing over the front, showing its head, symbolic of desire and decay. The next-comer wore a hat with a chaplet of skulls round a woolly crown, and carried a sabre and a piece of wood like a knife-cleaning board. Three flags protruding from a turret-like structure decked the next head, then came another mask with five skulls over

796 536 the top, while the next element represented must have been a good one, for the figure wore a beatific though inane-looking white-faced mask. This bright spot among the other black-faced, repulsive monsters, however, was more than set off by the next comer, whose black mask had a most appalling gape, while the rear was brought up by two monkeys with dropped jaws and bulging upper eyelids. Save for the last fur-covered representatives of the Hanuman tribe, these hideous beings all of whom had the third eye, wore most exquisite gowns and aprons of Chinese silk. Their purport was not revealed to us, for, after a dance of the usual type and a low chant, they retreated, as usual in twos at a signal from the trumpeters in the porch.

The next act of this extraordinary drama was preceded by the placing of two small carpets on the ground near the left-hand flagstaff. One was square with a broad red border having in its centre a smaller square of tigerskin. The other was of dark blue, with an inner line of light blue demarcating a central white triangle, on which lay a mysterious object covered with a bit of thin dark blue veiling. The square with its four sides, the number of which indicates this earthly plane, and the triangle, which, by its three sides stands for the higher elements, thus represented the whole universe of earth and heaven. Two unmasked lamas brought out beer in a brass chalice, in shape rather like a Western coffee-pot, with rounded lines and a pattern chased in the middle of both sides ; also a small plate of barley and a cup. A third lama in an expansive yellow silk robe stood on the square facing the triangle, holding a bell and a *dorjhe* with streamers attached. The cup is given into his right hand, and to the sound of solemn chanting some beer is poured into it from the chalice. With more incantations he throws this away in the direction of the flagstaff. Into the cup, apparently reversed, some rice is then placed by the other lama, and that is also thrown away to the accompaniment of low chanting.

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Next beer and barley are both placed in the cup, the ringing of the bell punctuating the droning song as this is done; these are poured away also, and this libation repeated twice, after which chalice, cup, and platter are all taken away. The yellow-robed priest then dons his mitred hat, waves his streamered *dorjhe* three times towards the hidden object, and retires.

Two ghouls now appear on each side of the court, their heads and bodies covered with skeletal white cloth on which skulls and ribs are inadequately depicted by red streaks. Round their waists are kilts made of silk scarves, and attached to waist and ankles small bells like those on a jester's hat. Two of them carry skulls on sticks, and all wear decrepit white gloves on hands and feet, which have never known a "stitch in time," nor ever will. The compartments for the toes are particularly incapable of retaining contents and flap absurdly over their respective digits. These ghouls execute a dance reminiscent of our Sir Roger de Coverley, advancing to meet in the middle then passing over to opposite sides. One snatches the veil from the hidden object, revealing an anthropomorphic effigy of dough; the lama replaces the veil at once, but again they approach and remove it, before making their exit with dancing.

There now enter four figures of the ogre type, with the third eye in their foreheads. One has an open mouth and protruding tongue curled upwards, another has a chaplet of skulls on his head-dress, while a third is an ogress with long trails of hair. Each holds a weapon with which to combat evil spirits: thus number one carries a sickle to pierce the heart, number two a charm to bind the body, number three a snare of rope to tie the hands, and number four a bell, whose tinkling will keep the spirits down. They are joined by ghouls in narrow trousers and tunics with ill-fitting toe-gloves, and all dance, finally leaving the arena together.

Now another procession files down the steps, preceded by the bearer of the jewel-rimmed, long-spouted beer-pot, the two lamas with musicians' hats swinging censers, and two more whose hats have scolloped up-turned brims, blowing their flageolets, all of whom move to one side when they have ushered in their ogre. He is a true King of Demons, with his big devil-mask, up-turned tongue between great tusks, and three eyes. For him a lama holds out the plate of barley, some of which he flings away four times, some to each of the four quarters of the earth. The remainder is placed by the uncovered effigy, which is left alone for a time. The heraldic five lamas leave the scene, and the Demon King advances in a slow dance to the music of flageolets, while four other demons emerge to join him, all with streamers in their hands, coloured rags covering the backs of their heads, and long earrings of the peacock-eye type ; all, too, have small skulls in their head-dresses, and a papier-maché one at the waist. A lama removes the platter of barley, then the Demon King approaches the dough figure and chops it up with his sabre, whereupon the lama distributes it to him and his four satellites, afterwards retreating to a low chant.

Again another type of demon comes upon the scenes dancing, and is joined by four others, one pair emerging from the crowd on the right, the other couple down the stairs on the left. Each carries a warming-pan drum and wears a yellow mask, yellow bodice and dark blue skirt, over which strips of tiger skin are arranged. On the tops of their heads are triangular flags. Again the priest approaches the dough figure and distributes portions to the five devils as they kneel round the triangle ; he then removes the remnants of the effigy and also the square carpet. Now, from right and left corners respectively, again approach two groups of five figures, demoniacal ogres with yellow, blue, red, and black masks bearing skulls, and all with three eyes. The five previously in the arena disappear as these ten new figures

rush into the centre, amid the beating of drums, whistling 796
and yelling, whooping and running about, thus demonstrating 536
their demoniacal glee at the destruction of the enemy. The ten now dance together, ranging themselves in opposing fives, beating their drums slowly and quietly, and executing a sort of "Sir Roger" again. The band now stops entirely, while one of the dancers beats on to the end, until they all go out. We, too, with weary eyes and confused brains, are glad to retreat to our quiet tents on the hillside, trusting that the morrow may bring some elucidation of the purpose and meaning of the strange things we have witnessed.

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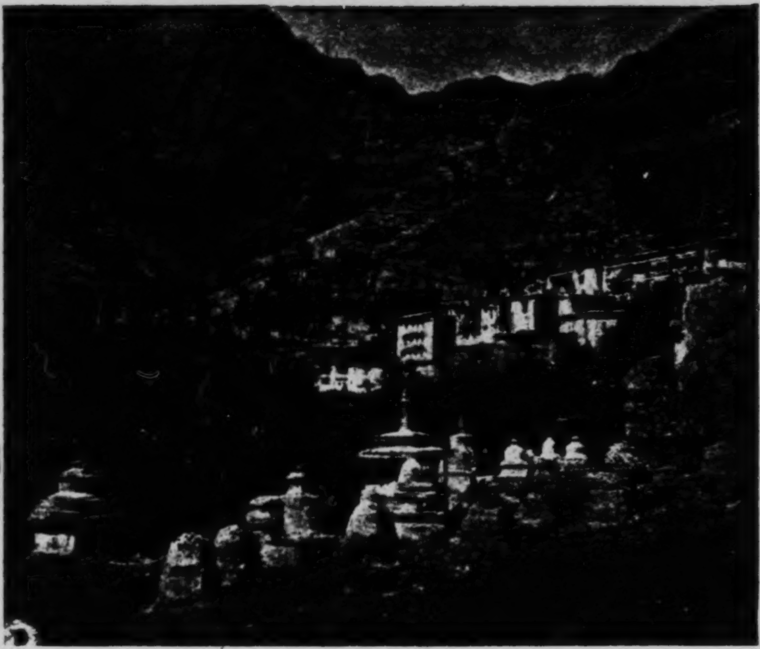

THE FESTIVAL AT HEMIS.

Showing the lamas of the monastic band blowing their long shawms. To their left is the *Skushog's* throne, and to their right a large prayer-wheel framed in a projection of masonry.

HEMIS DGONPA.

With *chortens* in the foreground. This is the monastery where the great festival is held annually. Hidden among the foothills, it has escaped pillage. Hence it is rich in treasure.

FACING P. 264

CHAPTER XXV

Hemis Mystery Play—Second Day

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THE morning of the second day was very disappointing, for, after a message having come for us to assemble just before ten o'clock, we had to sit expectantly for nearly two hours, and then were only rewarded by seeing a dance similar to the first one of the previous day. Our anticipation had been raised in vain several times by the fanfare from the heralds on the roof, or an overture by the band, and once even to high pitch by the sudden hurling of a number of lay-folk out of the porch and down the steps as though to clear the road, when they almost fell over each other in precipitous retreat from unseen forces behind, so that alarm for small boys in the crush was mingled with the joy of certainty that something was coming at last, only to settle once more into aggrieved patience. However, at last the band burst into full music, and a procession really appeared, preceded by the bearer of the jewelled beer-pot, at the side of which walked a lama with a whip, then two swingers of censers, then the two heralds, who led in apparently the same performers as in the first item of the previous day with the difference that a burning brazier was carried round to purify the way for an additional lama. This priest bore a ceremonial vase, something like a small tea-pot, adorned unfortunately by little tawdry skirts, and containing peacock's feathers. He led the way across the arena to a second outlet on the right where the dancers threw away sacred herbs. After this the dancing became more animated, with shrill

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whistling, the beating of the drums and chanting being continuous throughout, while occasionally a clash of cymbals inaugurated an acceleration, when hops and jumps varied the monotony. When the performers had danced slowly round the circle, the trumpeters on the steps played them out as usual.

In the afternoon we again waited from 3 till 5 p.m. witnessing the preparations for a rather interesting display. Three sturdy little well fed ponies were brought into the court-yard. One was very gaily caparisoned, first with a rich fringed cloth covering his whole body, over which a beautiful carpet was thrown, above that a gorgeous saddle, and surmounting all a cloth of tiger-skin with a red edge. The other two ponies were given just one covering coat of patchwork with a border inferior in quality, the whole badly needing the attentions of needle and cotton. During the long waiting time which followed, a gentleman, who had evidently been enjoying the local beer, staggered about in and out between the ponies and round the area with smoking embers in a rough frying pan, saying "*so-lo, solo,*" (hurrah), and emitting weird noises which were apparently intended to raise the excitement of the animals, though this was achieved to a greater extent by the smoking embers being pushed in under their noses and close to their bodies. A figure dressed in Chinese hat, black coat, and yellow silk robe, holding a salutation-scarf, stood up by the flag-staff. He was extraordinarily motionless throughout the long time of waiting. A lama, with bare head and rich yellow silk robes, carrying a wand also appeared, he being the man in charge of these animals throughout the year. Each pony was held by a man wearing a hat with an edging of white goat or sheepskin. Underneath our balcony we next descried three black dogs, of which one seemed to drop out later, also with cloths on their backs, once gorgeous, now old, torn and faded, while to the right of the quadrangle two grey-white goats stood waiting.

● 796 536 As they waited, a lama brought out some long strips of red cloth printed with prayers, and climbing up the high flag-staffs, added them to the other prayer-flags for the wind to operate upon.

At last the ecclesiastical band appeared, on the roof this time, and the shawms and flageolets resounded ; then a lama brought out a silver tea-pot adorned with skirts and peacock feathers. He poured some of the contained beer into the hands of the patient Chinaman, on to the back of each of the animals, and some into the palms of each of their keepers, who drank it up with much relish. Then a battered old tin bowl containing blood-reddened clay was brought to each group of animals, and, their backs having been bared, they were well smeared with a bit of goat's hair dipped into the ruddy mixture. The ponies, now thoroughly excited, were led off at a gallop, and circling the monastery, were brought in at the opposite entrance, where cheered, hooted, and excited with much noise, they tore across the court-yard to re-appear and vanish again. The ponies thus circled the *d'Gonpa* altogether three times, the dogs only appearing once more, while the small timid goats were led slowly across once only, and then probably put aside for safety's sake. These animals represent the scapegoat idea as interpreted at Hemis, and once they have been chosen for this unusual ceremony are never allowed to work again, but fed and fattened at the expense of the monastery, and set aside for this ceremony until death. Some Ladaki informants also state that the ceremony is to dedicate the animals to the gods, the truth probably being that the gaily caparisoned one has some special purpose in this connection.

During this item a large pudding or cake made of some kind of flour mixed with water, the colour of mud and studded with white spots, was deposited on the ground in front of the empty *Skushog's* throne, and covered with a salutation scarf. This, according to a Ladaki onlooker, was to be dispensed subsequently by the Abbot with his blessing. It was removed at the end of the sccapegoat performance, after which three ragged and dirty women brushed over the dusty courtyard with little bundles of reeds and sprinkled it with water. 796 536

In the early morning a low square platform of mud, about four inches high, and two inches square, had been made in the same place as the triangle and square carpet had been laid the previous day. Now a tray was placed on the platform containing a rough cup and some tins. Then a dancer emerged, with a three-cornered pennant projecting from a large round hat, wearing a rich cape over a dress of brocaded streamers and scarves, and carrying a small bowl made of a human skull in his hand. He upset the tray, but apparently this was unintentional, and a small lama replaced its contents.

Ten more maskers emerged in single file, dressed like the first, but one unfortunately had broken the stick supporting his pennant, and the resulting angle made it rather interfering in the ensuing mêlée. The three-cornered flags were of red with broad blue borders, jester's bells were jingling round the waists, while numbers one and ten had anklets of bells also. Their masks, with faces of blue, green, red, flesh-colour, and yellow, were merely hideous and leering, having no third eye, so they probably belonged to the class of earth-master-demons. The first comer, their chief would then be the "Great Guardian King," who stands in the middle, while they stand in two rows facing him. As they dance to an impressive boom of the long shawms, an ordinary priest and small lama boy busy themselves preparing a device on the mud platform, using pencils and colours from the tray and tins already there. The lama first draws a large triangle of purple, then an inner one of yellow ochre next a white outline to a broad light blue one edged within again with white, and within this a solid black triangle is painted. Selecting white chalk, he then sketches in flames all round the purple outside triangle, hieroglyphics in the light blue one, and a central device in the black. What

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these were we could not make out. Meanwhile the earth-master-demons have been trumpeted out in twos, and now two new heralds appear in the porch, young boys with white powdered faces, who, blowing the conches from the corners of their mouths, bend the knees outwards, as they finish each long note, as though to expel it more effectively. Their instruments have handsome long tassels, and are blown three times to usher in a long procession of dancers. Group one are unmasked, but dressed like the members of the inaugural dance on the previous day. Next to them the herald boys with their powdered faces take their place, and we note their green shorts of brocaded silk under a long scarf wound about their bodies, and looped up and down to form a skirt. Their hats are like red tea-cosies with bands wound round the base. The third group consists of four members with hats of a papier maché type, like a *Skushog's* riding hat. (These hats and all the masks are made at monasteries, and consist of cotton material bound together by a mixture of earth and water). Scarves hang down from under the hats behind, and their dresses are of yellow silk divided into large squares by broad bands of red, while in the right hand they carry long iron sticks with four projecting pieces at the top, bent down and hooked to receive four rings ; in their left hands are large black bowls. Another group of four follows, wearing black masks, all of whom have a terribly evil leer with mouth drawn down at the corners, as though saying a perpetual " ugh." The first and third, dressed in black, carry in the right hand a knifeboard and in the left what might be either a loop of intestine or merely a snare of rope. Numbers two and four hold in their right hands a flat object about two feet long cut in the shape of a human figure. Their raiment is fashioned of stuff resembling a leopard's skin, with a sleeveless bodice and a skirt cut into strips worn over navy shorts. The fifth and final group comprises four men, with the vizor masks we have already seen. In their hands they carry sword and shield,

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and to each of their backs is attached a quiver of arrows. 796
Beneath the fine silk, sleeveless overdresses of these warriors, 536
with streamers attached to the waistline, the warm homespun robes of the lama can be seen. The heralds, and, of course the gruesome quartette, are barefooted, but the rest wear ordinary lama boots. Each group in succession dances round the central mystic sign, sitting, when not their turn, on the carpetted benches in the corner of the quadrangle, which had been prepared as on the previous day.

The red square with its central tiger-skin was now produced again and laid down beside the painted triangles, on which another human effigy of dough under its blue veil was placed.

Now, preceded by heralds and swingers of censers, four figures dressed as in the first dance of the first day appear, each carrying a bell and *dorjhe*, accompanied by two lamas in their ordinary robes, one carrying the brazen chalice we have already seen, the other four cups on a tray. These two lamas pass to each dancer in turn, pouring into his cup a little beer, and adding a few grains of barley, while all chant in tone, and the band plays slow solemn music. This was, perhaps, the most impressive and stately act of the whole play. While the beer and barley were being actually served, the four performers were stationary, while the orchestra played and chanted a really beautiful theme, at the end of which the cups were emptied on the ground, the four figures bowed before the platform, themselves chanting, then, ringing their bells and holding out their *dorjhes*, again started their stately gyrations. This ceremony of filling and emptying the cups was performed six times; then the vessels were collected on a tray and removed.

With a whistle and flinging out of the dancers' scarves in time with the music, one of these priestly saints now takes his place on the square mat, the covering is removed from the effigy, and more incantations are intoned. Accompanied by

● 796 536 more whistling and flinging of scarves and a wild reverberating crash of music from the band, the priest then leaves the square mat, and all join in a final dance, retreating in pairs.

The next act seems to begin within the monastery hall, for figures appear in the porch dancing to music, but retreat into the shadows again. One lama with censers, and one with the jewelled beer-jug come down into the quadrangle, and take up their positions by the right-hand flag-post. Again a figure with horns is seen gyrating within the porch, and anticipation is enhanced by the band bursting into wild crescendos. At last the procession emerges into view, first the bearer of the jewelled beer-jug, then two swingers of censers, then the heralds followed by a troop of three-eyed demon kings. The leader is he of the horned mask, bearing a sabre and a cup made of a human skull decked with streamers. All the rest have skulls on their head-dresses, rich embroidered silk robes with capes, aprons and streamers, capped by masks of green, red, yellow, white and brown. The horned gentleman is their *sLobdpon* or chief. He approaches the effigy and sprinkles it with barley from the plate which has been left at the side ; then a lama steps in and cuts the effigy up, giving each demon deity a portion. No doubt this ceremony is rooted in the old cannibalism of the *Bon Chos.* The effigy has now been killed, and four grave-yard ghouls come in to dispose of the corpse, though it is the lama who actually removes the last bits. The four dance about, two of them standing over the platform, and with alternate bare feet rhythmically wipe away, or rather smear out in its dust, all traces of the mystic triangles. They then dance altogether in ghoulish glee, while the horned gentleman, proceeding in solitary dignity, leads off his troupe in twos. The skeletal ones dance on, getting more joyful, jumping round and round themselves, and leaping to and from the empty platform until their turn also comes to depart.

It would leave a more profound impression if the play ended here, but a final foolish little act is introduced, serving as a complete anticlimax. A stool is placed near the *Skushogs'* throne, and the square carpet with the central tiger-skin, placed on it. An aged gentleman, with the large mask of an ordinary old man, but evidently very decrepit and tottery, is supported by five young boys with bare legs, short skirts, capes, and simple masks, with a bit of gay Yarkandi silk attached at the back to hide the hiatus between head and neck. A Ladaki onlooker says this gentleman is the one who attends to the feeding of all the masked lamas, and is called "rGyalpo (King) Achan." Supporting his failing steps, he leans heavily on his pupils, who eventually get him to the stool, accompanied by a masked and yellow-robed lama, carrying a warming-pan drum and a pair of cymbals, who squats on the ground at his side. One of the guardians with the moveable jaw, who watched over the row of benevolent deities on the first morning, enters with a brazier and rosary, and tries to help keep the high-spirited pupils in order. These jump about, laughing, boxing each other, fighting and playing, and making fun of their old preceptor. The old man gives them each some food, a piece of pudding made of uncooked barley mixed with water. He also offers them a piece of paper, and, as each in turn jumps to clutch it he whips them, to the great amusement of the crowd in the audience. On being handed the musical instruments he stands the warming-pan drum up on its handle, leaning it against his left knee, and, with his right hand, somehow manages both to beat it and to clash the cymbals on his right knee. To this music the small boys dance lightly and lithely round the flag-staff, receiving occasional whips from the guardian. They then jump about with whoops and cries, and carry on tedious little feeble bits of buffoonery, till even the audience gets weary and begins to disperse. The old man and his pupils in a close row prostrate themselves several times at full length before the *Skushog's* empty throne, obviously caricaturing this act of worship, then the boys stroke their aged teacher's head, tie a scarf round his

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neck, and lead him away. By this time the crowds are all straggling across the court-yard, and the exit takes place in oblivion, giving a most absurd and feeble finish to the long performance.

Thinking over the mystery play in quiet retrospect, trying to discover a sequence and a meaning in its confused medley of sights and sounds, one has to confess that at the end a "mystery" play it remains. The *Skushog* himself has confirmed the idea that the effigy of dough represents a *chos-la gnodpa gtong-kan*, that is, a doer of harm to religion.

Even the common people have some idea of this, for on questioning an ordinary Ladaki as to its significance, he told me that it was an evil spirit that had been made to flee, but had come down from the hills to harm religion again. But, as Waddell says, "it is used also to convey to the people a vivid conception of the manner in which devils attack a corpse, and the necessity for priestly services of a quasi-Buddhist sort to guard it and the soul."

The constant apposition of incongruities is particularly fitting to this land for ever exhibiting things "the wrong way round." Even Alice's "curiouser and curiouser" is far transcended by the grotesque weirdness of religious conception here manifested. The rich embroidered silks, the dirty tags of commonest bazar cloth (probably a rag blessed by the *Skushog*) appended to the same person, the voluminous skirts and stately movements of cumbrous-large-booted personages, the difficulty of description that involves the introduction of a homely English object, such as a coffee-pot or even a knife-cleaning board, the mixture of rare costliness with tawdry banality, the introduction of mischievous imps and jesters into solemn scenes, the caricaturing of religion by its own devotees, the simultaneous inspiration of laughter and fear, all contribute to the general impression of a land of dreams and unreality. In the most solemn scene, where the four priests were receiving holy grain and wine with which t

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cast their spell over the effigy, when the dance was at its stateliest and the music most awe-inspiring and beautiful, the right contrasting note was produced by the Baby *Skushog*, who had been brought by his lama nurse to sit on a vantage point at the side of the porch. There, in view of all, he waved his little hand in time to the music, imitated the performers, clasped his lama nurse in a sudden ecstasy of baby emotion, picked up dust and threw it in the man's face, was scolded till baby tears overflowed, then taken up, comforted, and shewn the peacocks' feathers and other pretty things on the altar underneath the great banner, till his equanimity was restored, in fact provided quite a little unconscious entertainment of his own. In appreciating all these fantastic effects, one's reason abruptly brings one up against our Western ignorance: how little we can understand the complicated symbolism of the East, and how utterly ignorant we are of the customs embraced in their signification, traceable back to an antiquity so far exceeding any of which we have cognisance.

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III. The Hymns of the Spring Festival (Glin-glu). When the 796
spring festival is celebrated in Western Tibet (Ladakh, and so on), 113
hymns are sung which bear the name Glin-glu, "Songs from the 127
Land of Glin." In these hymns King Kesar and the deities mentioned 539
in the Kesar saga are honored. Without a certain knowledge of the Kesar saga, these songs would remain unintelligible. Without exerting myself particularly, I managed to get my hands on two such hymn collections as I was looking around for folk songs. From the village Phyi-dban, eight English miles below Leh, I obtained a manuscript prepared there, which contained the nine hymns of the Kesar festival that are customarily used in that village. In Khalatse, Ye-shes-rig-adzin, who has already been mentioned above, wrote down for me the nine hymns that were sung there. I published the first collection in the Indian Antiquary in 1901, with text, English translation, and notes. The second collection is to be found in my "Ladakhi Songs," where it is printed under Nos. XXI-XXIX. These two important collections are accompanied by a briefer third one, consisting of five festival songs which a member of the Bheda caste in the village of Sheh (Shel) wrote down for me, songs traditional in that village. In addition, I should mention that scattered parts of such festival songs are also to be found here and there in my collections of folk songs, just as here and there some wedding songs are to be found taken out of their context. /5/ Such a one is to be found, for instance, in Ladakhi Songs, No. 30, "The Carpet of the Bride Buyers."

IV. Now, after the main sources of the Glin-chos have been 539
established, I must speak of yet a fourth type of songs of a religious 773
nature which, however, do not seem to fit into the framework of the Glin-chos. I published one of these in my Ladakhi Songs as No. 15. But this is not a happy example, since it is composed of two wedding songs, whereas the original song has been lost. Better types are afforded by my as yet unpublished collection of songs from Sheh. From this collection it appears that as a theme for the harvest songs they chose the creation of the world and the origin of the gifts of nature, in particular, wheat. But the myth of the creation of the world, as we find it here, is in contrast to the version in the Kesar saga. In the harvest song the earth rises up out of the waters of the ocean,
while in the Kesar saga it is formed out of the body of a slain giant. 171
Now the myth in the harvest songs of Sheh (Shel) corresponds in a 773
curious way with the Dard song about the creation of the world, such as we find it written down in the Dard collection of hymns of

sacrifice was, in later times, probably during the nineteenth century, replaced by an animal sacrifice. If, therefore, human sacrifices once took place in Tibet, these were probably transformed into animal sacrifices at a much earlier time. Animal sacrifices, on the other hand, /27/ are still performed to this day in the area of the West Tibetan kingdom before altars of the pre-Buddhistic religion, which are called ha-tho. At this sacrifice the heart of the still living animal (ram) is ripped out by the priest with his bare hand. Such altars are nowadays mostly found in the neighborhood of villages. They are one or two meters high, provided at the top with a bundle of juniper twigs, and down below they are surrounded with horns of wild sheep and ibexes. 782 340

A more harmless offering is represented in a rock drawing near Ke-sar-gyi-sga. There we see a Nyo-pa, "bride purchaser" or "bride beggar" (1) who is carrying a sword by his side and in his right hand an arrow decorated with a little flag, and is standing in front of three beer jugs. Each jug is provided with little patties of butter along the edge, which signify that the beer is offered to a higher being (it might, it is true, also be a person to whom high respect is paid). The fact that the gods were actually presented with offerings of beer can be seen from No. 5 of the Trinklieder von Khalatse /Drinking Songs of Khalatse/.[1] 782

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It is highly probable that dances were also performed at these ancient places of worship, for even today each festival of the ancient religion is accompanied by dancing. Usually the boys and the girls dance separately among themselves by pacing around an open wood fire in a long procession. It is seldom that the rows of boys and girls, arranged in lines opposite each other, move toward each other. In the dances of the girls, peculiar stiff movements of the hands are noticeable, which alternate with the bending of the upper part of the body toward the ground. As I was told by the natives, these movements are to be interpreted as gathering flowers and presenting them to the gods in heaven. These dances performed by the laity should probably be distinguished from the dances of the Buddhistic priests and from those executed by the migrant jugglers. 796

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To the question as to what the people prayed for at the cult places of the ancient religion, we receive one answer from the

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1. He is probably the leader of the Nyopa. For in the picture in the Indian Antiquary, Vol. XXX, p. 131, only the leader has an arrow in his hand.

[1] [See cat. 116, pp 1-8 for references.—Analyst]

spindle (or the female sex organs) in Lahoul in the valley of the 782
Bhaga River. I noticed only one rock drawing there of the male 831
sex organs. In that region the name Bhaga, which can be trans- 532
lated by "sex organ," may have given rise to the practice of deck- 842
ing out the rocks with such emblems. That they had confidence in the ability of Kesar (and of aBru-gu-ma) to dispense children, we see from the saga about rGyal-sa-dkar-po (see Paladins). There Kesar prophesies to a girl that she will not only get a wealthy husband but also that she will bear seven children.

Festivals of the Ancient Tibetan Religion 796●

1. The New Year's festival (Lo-gsar). Of this festival, which probably corresponds to the ancient winter solstice, I possess one description which the schoolteacher of Khalatse prepared in Tibetan. In this document it is stated: From the fifteenth of the tenth month to the twenty-fourth, children carry torches to a certain field. From the twenty-fourth to the twenty-ninth they light a fire on the public dancing place where all the people gather. All the farmers bake a kind of bread called ba-ga-tam, and this bread they store away. Then the children go to all the doors and say:

> This is a good day, a good star.
> Ba-ga-tam belongs to this day,
> Ba-ga-tam belongs to this star!
> Now every day is a lucky one!
> May every year be a lucky one!
> The boys get brides for themselves,
> Wedding feasts are held,
> White beer is poured out,
> White pieces of butter are given with it!
> A ram is killed.
> May a son be born to you!
> Give us a ba-ga-tam -- bread!

In this way the children collect many loaves of the bread, which they then distribute and eat.

The thirtieth day is called sTon (assistance). Then the relatives entertain one another. In the afternoon the men march out to the field with torches and music. Here they play the bra-sol (?). Thereupon the Mon (Indian caste of carpenters) must perform five exorcisms of the devil (skrad), during which rifles are fired and everybody shouts "te-ya-ho." Then the torches are heaped up in one pile and a dance is done around them with swords and rifles, as

796 though war were being waged. Now all the people return to their houses and decorate their household altars with new cedar twigs, whereupon they go and pay their respects to all their friends and relatives by carrying to the various houses beer jugs provided with little pieces of butter. When evening comes, some people are disguised as Ba-ba /29/ by being first washed and then smeared with soot and provided with head coverings made of straw. As soon as they appear on the festive place three dances are dedicated to them. Then, when all are dancing, the fire flares up high; it does this because the Ba-ba have run into the village and have stolen wood there, which they then throw onto the fire. Towards morning the Ba-ba, together with the Mon, go to the altar of the village deity (yul-lha) and there present the gods' roll of the drum (lha-rna). They celebrate for seven days in this way, and on the seventh day the Ba-ba and the Mon are invited one after the other by the farmers to eat with them and to drink beer.

On the third day of the eleventh month they hold a horse race seven times. Thereupon the people mount to their roofs with beer offerings, look up to the moon and pray to god (dkon-mchog):

This good year has now passed!
Let a good new year arise for us!

Thereupon each one of the farmers must fire one shot from his rifle.

On the seventh day of the month three masked persons dance in the evening, of whom two call themselves grandfather, and one grandmother, and they dance until all (three) are driven out. Then all the people return to their houses and entertain one another with bread and beer. Toward seven o'clock in the evening the farmers each bring a little flour, and one of them who is skilled in this, prepares a gTor-ma (offering) from it. If a lama is present, he takes over the preparation of the gTor-ma. Then they all come back to the village, on which occasion the farmers take the Ba-ba, the grandfathers and the grandmother into their midst, and now the boys and the girls perform a dance which is called bKra-shis-phob, "Bring down good luck." Then, when the gTor-ma (offering) is being carried off, the lama pronounces an exorcism. Then the Ba-ba take away the gTor-ma while all the people shout and fire rifles. Once it has been thrown away, the Ba-ba are washed in warm water and dressed in beautiful clothes. After that they still have to dance until ten o'clock in the evening. At that time everybody goes home and the new year is said to have begun.

796 To this description should be added the killing of the goat, a gruesome sacrifice in front of the altar of the village god (Yul-lha). To the living animal has its heart ripped out of its body.

796 535 With respect to the dances and the disguises, it should also be pointed out that we are here dealing with games that symbolize in substance the battle between the gods of light and the demons of darkness. These games later developed into the famous masked dances of the monasteries. In Lamayuru these masked dances still take place today during the winter. In Hemis, on the other hand, they are performed in June. The celebration in Hemis may well be connected with the summer solstice.

796 2. gTor-ma-phan-ces. As the preceding description has indicated, a type of this festival is already connected with the New Year's festival. For the throwing away of the gTor-ma offering is very reminiscent of the driving out of winter. This finds an even clearer expression later on. Then a human doll is fashioned out of lime in Khalatse (and also elsewhere). This doll is then carried, with much shouting and music, outside the village, where it is destroyed. In Leh the evil spirits of winter and of the diseases are trapped inside cages (dos-mo) constructed out of rods and strings and looking like spider webs, and these structures are then destroyed outside the village.

[831] 3. The Kesar festival. So far I have found this festival referred to as the "Kesar festival" only in Upper Kunawar. In Ladakh it is simply called mDa-phan-ces, "shooting with bow and arrow." It is celebrated in the spring. The songs that are known under the name of Glin-glu are sung, and the young people amuse themselves with archery. Just as the spindle is the emblem of aBru-gu-ma and of the female in general, so the arrow is considered the symbol of Kesar and the male. In the /30/ following I shall give the titles of the songs of the Glin-glu: In Phyi-dban the following songs are sung: 1. Kesar, the conqueror of the four worlds. 2. Slumber song for the little Kesar. 3. Kesar and the treasures of the giants. 4. Praise of the wisdom of aBru-gu-ma. 5. The almighty father of the gods and mother of the gods. 6. The return of Kesar and of aBu-gu-ma. 7. Don-grub, a voluntary savior of the world. 8. aBru-gu-ma's innocence. 9. The prayer of the king of Hor asking for his life.

In Khalatse the following songs are sung: 1. Voices from heaven. 2. Dedication of the arrows. 3. Kesar's four victories. 4. Kesar and the mules. 5. Kesar's prayer on the Srar mountain pass. 6. Kesar's return to aBru-gu-ma. 7. aBru-guma's farewell

796 to Kesar. 8. Praise of the young Kesar. 9. Kesar, the god of lightning

In Sheh (Shel) the following five songs are sung: 1. aBru-gu-ma in search of Kesar. 2. aBru-gu-ma's message to Kesar through aBu-dmar-lam-bstan. 3. The song of victory of dPal les. 4. Praise of Kesar by the king of Hor. 5. Request from the king of Hor addressed to Kesar.

As an example I shall now present in translation the song of the "Dedication of the arrows":

On the beautiful plain there are wonderful arrow shafts.
On the beautiful plain there are magnificent arrow shafts.
The long sticks are shafts for heroes
Put such long shafts in the hands of the Agus.
Put such long shafts in the hands of his servants, the Agus.
The short sticks are spindle sticks for the noblewomen.
Put these short sticks in the hands of the divine women.
Such spindle sticks you should place in the hands of
Ane-bkur-dman-mo.

Song No. 55 of Tag-ma-cig likewise belongs in the same group of ideas. In this song the origin of the arrow is celebrated.

[241] On the occasion of this song there are processions around the fields, in order to bless the fields for the time when they will be cultivated. The altars of the local deities (lHa-tho) are adorned with fresh twigs from the shug-pa tree and twigs from this tree are burned before the altars.

5. The harvest festival (Srub-lha). This festival may be of Dard origin, as is the entire agriculture of western Tibet. At this festival songs again play a significant part; I have four of the songs used on this occasion in my collections. One of these I had written down for me in Skyur-bu-can; where I witnessed the festival personally. The three other songs were sent to me from Shel (Sheh). These latter songs seem to me to be of a more original cast. The first of the songs from Shel speaks of an offering of great yellow flowers to the goddess lHa-chen-rdo-rje-chen-mo, to whom, at the end of the song, the following brief prayer is addressed:

Purify us of all stains of the body!
Fulfill all the wishes of the mind!

Who this unfamiliar goddess is becomes clear in the second of the songs. The second song describes in brief the genesis of the world from the ocean and the seeding of the world. This description concludes with an invocation of lHa-mo-abrug-mo, the goddess aBru-gu-ma. In the Kesar sagas it also happens that the form aBrug-mo, which resembles the word aBrug, meaning "thunder" or

"dragon," frequently alternates with aBrugu-ma. This goddess 796
might have come by the name rDo-rje-chen-mo as the wife of Kesar, who, according to the Glin-glu song No 9 of Khalatse, is shown to be a rDo-rje-pa, a wielder of the thunderbolt. In this song he flings a lightning bolt at the cloud dragon. The lightning proceeds, however, directly from the rdo-rje (or Indic vajra). It is, therefore, just at the harvest festival that honor is paid the goddess, /31/ who is usually called upon for the blessing of offspring. The third one of the songs of Shel contains a eulogy of the yak, which is of great importance during the harvesting, for one thing, as a beast of burden for the sheaves, and for another as the leader of all those animals that thresh the ears of grain by walking over the sheaves. The song of Skyur-bu-can contains in its main section a game of riddles concerning the treasures of the countries of the four points of the compass. In Skyur-bu-can I also got to see, as I have already mentioned, the peculiar dance of the flowers. The flowers needed for the flower offering are not taken from the gardens by the houses, but are gathered high up on the mountain slopes just below the snow boundary. These flowers, which exude an overpoweringly strong, sweet odor, are wound around long staffs, and, carrying these poles in their hands, the shepherd boys have to execute complicated round dances to the accompaniment of an oboe and kettledrums. As we know from the songs of Shel, the flowers are then supposed to be sacrificed to the goddess rDo-rje-mo. In Skyur-bu-can, though, I observed that these flower poles were laid down inside the Buddhist temple. The festival is, of course, connected with many dances of a general nature and with feasts at which beer prepared /taking bereites as a misprint for bereitetes--Translator./ from green barley grains, plays an important role. This leads us to the name of the festival. The syllable lha is the ordinary word for "god" (deva). The syllable srub, on the other hand, corresponds to the word srus, or srub, which means "ears of grain that are almost ripe." The Srub-lha festival is therefore the festival of the very earliest harvest. [532] As can be seen from ancient rock drawings, people contented themselves at this festival with having larger animals, oxen, horses, and so forth, represented by throwing a blanket over several persons.

The Goal of the Ancient Religion

From the preceding it becomes apparent that the ancient 771
Tibetans expected only earthly gifts from their gods. Kesar, the 773

Number 23. Male and female sex organs (request for the blessing of offspring). 531 842 831

" 24. Spindles or form of the yoni (requests for the blessing of offspring).

" 25. A little kid goat in the back part of the big goat's body (request for the blessing of offspring).

" 26. Spindle or yoni.

" 27, 31, and 35. Sun symbols. 821 531

" 36. Moon symbol.

" 28, 29, and 30. Games at religious festivals (harvest festival). 28 and 29, standing on the horse; 30, a fabulous animal, is represented by throwing a blanket over several people. 531 527 796

/71/ Numbers 32, 33, 34, and 37. Forms of the swastika. 32, 33, and 37 are forms in the official Bon religion. 34 is the form in Buddhism, as well as that in the mythology of the saga world. 771 531 773

Numbers 38 and 39. Hands (symbols of Wednesday?). 531 805 821

Origin of the Rock Drawings[1]

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Table I: All from the banks of the Indus River near Khalatse.

Table II: Numbers 6 and 10 from the banks of the Indus River near Khalatse; Numbers 7 and 11 from the /?/ yed mountain pass in Zans-dkar; number 8 from sBa-lu-mkhar; number 9 from A-ci-na-than; number 12 from Khalatse; number 15 from Kesar's Saddle near Khalatse; and numbers 14 and 16 from mDa.

Table III: Number 17 from sNye-tse in Zans-dkar, numbers 18 and 19 from the /?/ yed mountain pass in Zans-dkar; number 20 from Hu-nu-pa-ta; number 21 from mDo-mkhar; numbers 22, 23, and 25 from aBru-gui-dabs-khor. Number 24 from Khyun-ran-byon;

[1] [See pp. 93-99, Category 116 -- Analyst]

755 /(12)/ No. 14.[1] Large dos-mo from the dos-mo festival in Leh.

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The evil spirits of winter and of diseases are caught in the structures that resemble spiderwebs. After the exorcism, the frames are destroyed.

532 /(13)/ No. 15. An old mural painting from Chans-pa (Byams-pa) near Leh.

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Stars from the Kesar saga. The king's castle of Glin. Above it, in the clouds, are deities.

/(14)/ No. 16. An old mural painting from Chans-pa (Byams-pa) near Leh.

On the right: A scene from the Kesar saga. King Kesar with the eighteen Agus. Three women from the right. In the clouds are the father of the gods and the mother of the gods, and their children (?). On the left: A scene from the Dogra war.

/(15)/ No. 17. Ancient restored mask from Kunawar.

Evidently it also represented an Agu (hero).

No. 18. Mask of an Agu (hero) from Leh.

(The helmet has little flags stuck in it.)

[1] [See pp. 114-117, category 116 -- Analyst]

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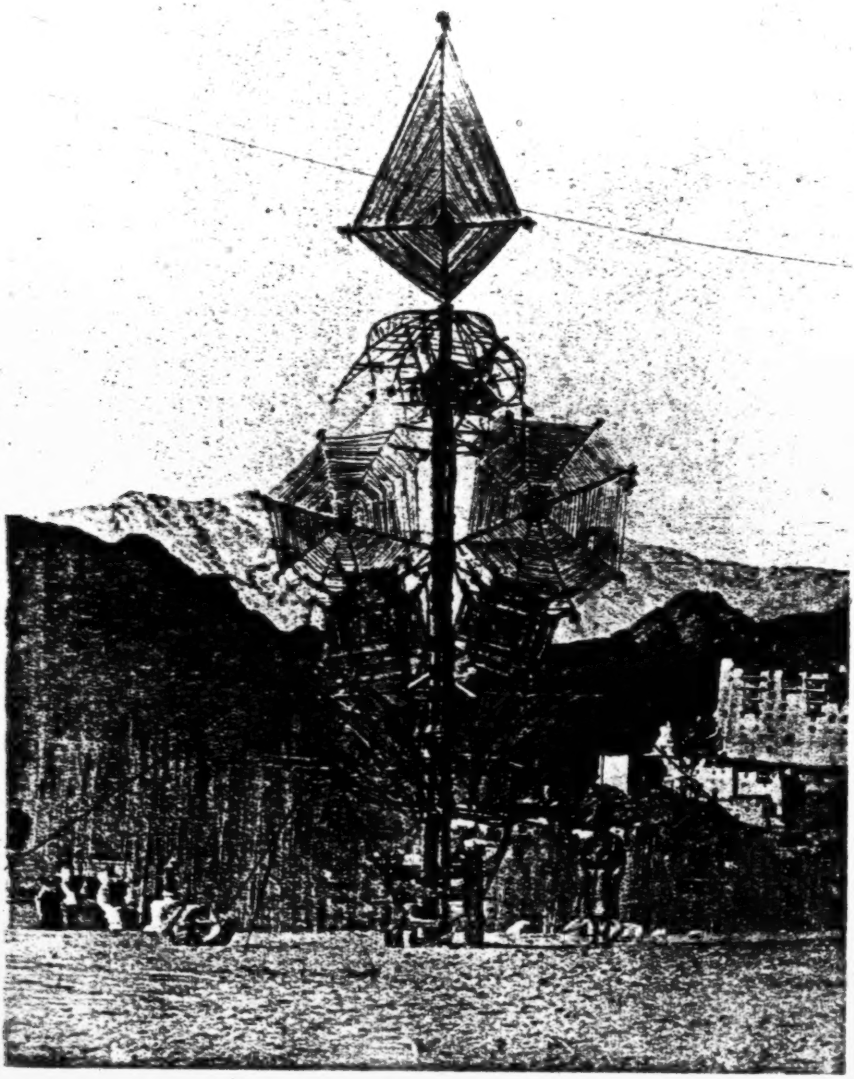

Nr. 14. [illegible]

SOCIAL FUNCTIONS IN LAHUL, KĀNGRA DISTRICT, PANJĀB.

By Walter Asboe.

The chief social functions in Lahul occur during the first two months of the Tibetan year which 796 begins in February. When making detailed enquiries about the various festivals held by the people, my informant began his account by saying: 773 "In ancient times humans and gods mixed freely with one another, but in those far off days, men were grossly ignorant. In course of time they grew intelligent, taking no heed of the gods, and placing no faith in them. The gods, however, on realizing that the humans were becoming too wise for them, grew jealous and made themselves invisible. They then took vengeance upon humans by causing their crops to fail, bringing disease upon the cattle, and doing all manner of harm. In this way the gods caused men to put their faith in them; since when, everyone down the ages has endeavoured to propitiate them."

With this statement as a background for an account of social functions in Western Tibet, 796 one can the more readily understand the meticulous attention paid to the performance of numerous sacrifices of food to the gods.

New Year Festival.

The New Year Festival begins on the tenth to the fifteenth day of the twelfth month of the Tibetan calendar, care being taken that the New Year Festival shall not fall on a Saturday or a Sunday. This festival lasts seven days

On the evening of the first day, the ceremony of burning the *Haldra*[1] (bundles of juniper 796 sticks) at the cross-roads is performed.

The various offerings made to the gods during the *haldra* ceremony are :— 782

1. *Haldra*—a bundle of sticks of varying sizes, made out of pieces cut from the cypress-like juniper tree (*Juniperus excelsa*) and tied together with willow twigs. Three dried flowers are also inserted between the sticks.
2. *Mar-zan*—barley flour, salt, butter, and water mixed together, and hollowed so as to allow melted butter to be poured in it, the whole being placed in a bell metal vessel.
3. *Kal-chor*—a beer pot containing beer. On each side of the spout a thumb print (*tshod*) of butter and flour is made, and one at a point where the handle of the pot meets the rim.
4. *Sang-shū*—a metal vessel containing juniper berries, and young pointed sprouts of this tree. Upon these a few live coals (charcoal) are placed resulting in a smoke with a pungent odour. This is used at almost all sacred ceremonies. (See illustrations below).

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[1] *Haldra*, also *hal-do* in Lahul Tibetan.—H. L. S.

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The New Year Festival celebrations begin when the *haldra* is placed leaning obliquely against the wall of the living room. One *haldra* is made for each male in the household, though none are provided for the women. This operation completed, the *mar-zan* is offered and scattered before the *haldra*, after which follows the *kal-chor* offering which is sprinkled with a small branch of the juniper. The *sang-shū* is in the meanwhile lit and kept burning.

[787]

The villagers have now to await instructions from the *Tsis-pa* (*T. rtsis-pa*, the man who calculates the readings of the Tibetan calendar) for the propitious moment for emerging from their houses. When this notice is served, the remainder of the *mar-zan* offering is transferred to the *rai-gens* (? T. *ra-gan*, brass vessel) (5), a cup made of various metals. This is then placed in the fold of the Tibetan robe above the waistband, one such cup being carried by the sons in each house. The *mar-mar-zad* (6) offering consisting of barley, juniper berries, and sprouts, and butter mixed together, and tied up with yarn. Round small pieces of beech bark is similarly secreted in the folds of the dress. Finally, the *haldra* is lit from the family hearth or *tab-ka* (7) [= T. *thab*] and all emerge from their respective houses. At a certain field called *rūt*, one *mar-mar-zad* is offered; then at another spot further on a second *mar-mar-zad* is scattered, and about 200 yards further still the third offering of *mar-mar-zad* is made.

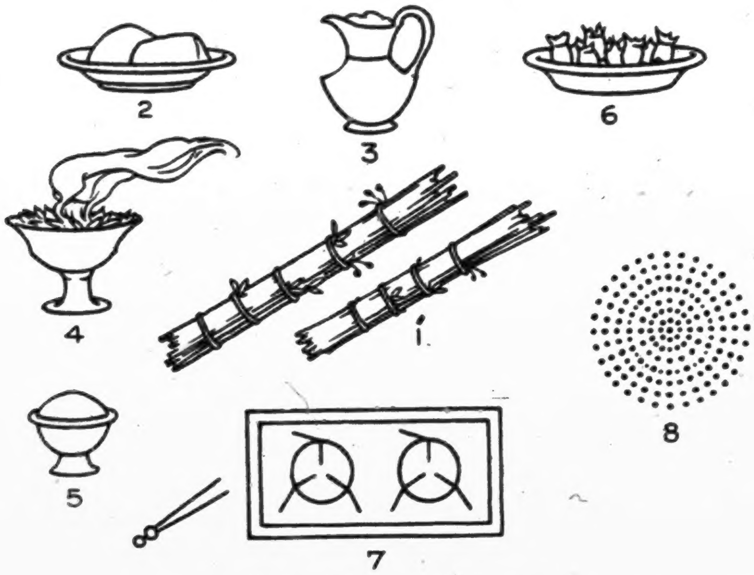

FIG. 1.—OFFERINGS AT THE *haldra* CEREMONY.

1. *haldra*; 2. *mar-zan*; 3. *kal-chor*; 4. *sang-shē*; 5. *rai-gen*; 6. *mar-mar-zad*; 7. *tab-ka*; 8. *shis-kar-appa*.

When all the male members of the community have assembled at a given spot, their lighted 796
haldras are all piled in a heap to form a large bonfire. Whilst this is burning, the *rai-gen* offering 782
is produced, and pills of this are scattered towards a sacred juniper tree, whilst the remainder of this offering is thrown to the blacksmiths engaged to beat the village drums. This done, the males, each seizing a burning stick from the bonfire, form themselves into a circle. Holding the blazing sticks, one of the number beating time the while, says in a sing-song voice: *Hai-sha mäi sha* [789]
(a magic spell with no meaning that I can discover), whereupon all repeat the spell in unison.

Old man (in the crowd): *Kar-dang rana ba-wa*—(a curse on a Rāṇa of Kardang who in ancient times oppressed the Lahulis).[1]
Crowd: *Hai sha.*
Old Man: *Gus-pa rana sho sha* (a curse on a Rāṇa at Gus).[2]
Crowd: *Hai sha.*
Old Man: *Chū-mig' cham chim* (a spell).
Crowd: *Hai sha.*
Old Man: *Lang-ma pan-pūn* (a spell).
Crowd: *Hai sha.*

Then in great excitement, with drums beating, and shrill whistling with fingers placed to the mouth, all the lighted sticks are thrown hither and thither. The cup which contained the *rai-gen* offering is now filled with snow. This is carried in the hand and deposited on a shelf in one of the apartments of the house. When the snow in this receptacle melts, the water is poured into the family ration of soup or tea.

The same night on which the *haldra* ceremony is held, the first circle of butter-and-flour thumb impressions is made on the wall of each house. For each day a similar circle is described until the seventh day. This is called *Shis-kar-appa* (8).

Second day (*Shīl*).—At daybreak, a woman in the house must rise and make a circle of butter-and-flour thumb impressions on the *shis-kar-appa*. Whilst performing this duty she says: *Chod, chod* (Eat this offering), addressing the god of the New Year. She next sprinkles the *kal-chor* offering with a small branch of juniper. Then, offering the following prayer, she continues making her butter-and-flour thumb impressions on the wall:—

Rgyal-po Bal-la-raza
(Oh King Balaraza)

Ser-gi ka-ī bara chod gyō (*Ser* = T. *gser*, gold)
(Grant me a pillar of gold);

Mul-gi ka-ī bara chod gyō (*Mul* = T. *dngul*, silver)
(Grant me a pillar of silver);

Yu-i ka-ī dung-ma bara chod gyō (*yu-i* = T. *gyu*, turquoise: *dung-ma* = T. *gdung-ma*, beam—H. L. S.)
(Grant me a cross-beam of turquoise);

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[1] Probably means "Shoot (*ba-ṣa*) the rāṇa of Kardang."

[2] Probably means "May the rāṇa of Gus be destroyed,"—H. L. S.

Bara mu-tig' bara chod gyō
(Grant me a pearl necklace);

Dukah po-shel-gyi bara chod gyō
(Grant me two large beads of coral);

Rin-po-che-i sna-tshogs-gi bara chod gyō
(Grant me various kinds of precious jewels);

Lu-gu dro-mar ya-so chan-gyi bara chod gyō
(Grant me a sheep with red and yellow on the breast, and black and white on its hind-quarters, and one with upper teeth);

Gi-ling sta-i bara chod gyō
(Grant me a unicorn).

Third day (*Tshod*).—At daybreak, two men from each house go to the village sacred tree taking Flour and water offering (*Drang-rgyus*), *Kal-chor*, Butter effigy of a ram (*mar-gyen-tsi*) about 3 inches long, *Sang-shū*.

When offering these they say :—

Chod, chod yul-la dai-ling dai-dai kyen (Oh worshipful Dayling god);
Innog' sol-tang ra-zhi (May the offering never be exhausted);

Hing zhog' za-tang tung tang ra-zhi (May we always have food and drink);
Lo lag' zhi panta bir-zhi (May we have a happy and prosperous year);

Nad' don tsa-i gulai kuat-chi want-i-ra (May disease of every kind be abolished).
Chod (saying this, parts of offering are scattered).

Chod, chod yul-la dai dai kor-shig' yor-shig' kyen (Oh worshipful god and your hosts):
A-kung-chi so-a-ti bon-cha tad-da (May not a single tooth fall out of my mouth);

Bu shag'-chi kra ti-ki bon-cha tad-da (May not a hair fall from my head);
Bang dog' tsō-ag'-ti zuk dai tad-da (May not a thorn pierce my foot).

Ma shes ma rig' tham-chad zod-par sol-tira (If I have erred unwittingly by failing to pay you reverence, please forgive).
Chod (saying this, more offerings are scattered).

Fourth Day (*Bang-mur*).—A little before sunset, all the villagers assemble before a neighbour's house, each householder carrying *mur* (a vessel containing sprouts of juniper, and balls of butter the size of a tennis ball), and a plate holding five measures of roasted barley (*buk*), also a butter effigy of a ram (*mar-gi-ra-bo*). Whilst offering these the prayer already quoted is offered to the village god. The remainder of the roasted barley and butter are then mixed together in a large vessel, and divided amongst the villagers who take it to their homes.

When darkness falls, all make their way to another house in the village, each householder carrying a pot of beer, offering part to the village god, and sharing the remainder with his neighbours. The men folk then join in chorus singing their New Year Festival hymn addressed to the local god. Translated into English, it runs thus :— 796 782 796 533

A.

"In ancient times the age was propitious,
When a throne of gold was erected ;
Someone was seated on that throne ;
Who was seated there ?
The god of the celestial regions was seated there,
So says the Lord of the gods.
The god *Ō-pam* sat there.
Blessed is he who sits in the midst of the throne.

In ancient times the age was propitious,
When a silver throne was erected ;
Someone was seated on that throne ;
Who was seated there ?
The god of the central regions was seated there,
So says the Lord of the gods.
The god *Tsan Rgyab-ri* sat there.
Blessed is he who sits in the midst of the throne.

In ancient times the age was propitious,
When a throne of turquoise was erected ;
Someone was seated on that throne ;
Who was seated there ?
The god of the nether regions was seated there,
So says the Lord of the gods.
The serpent demon *Hlu-bu-nor* sat there. (*Hlu*, T. *Klu.* S. *nāga.*—H. L. S.)
Blessed is he who sits in the midst of the throne.

In ancient times the age was propitious,
When a conch shell throne was erected ;
Someone was seated on that throne ;
Who was seated there ?
The Ruler of men was seated there.
So says the Lord of the gods.
Blessed is he who sits in the midst of the throne.

In ancient times the age was propitious ;
When a throne of glass was erected ;
Someone was seated on that throne.
Who was seated there ?
Rejoicing relations and friends were seated there,
So says the Lord of the gods.
Blessed are they who sit in the midst of the throne."

Then follows an invocation to the local god, sung to a different tune :—

B.

" In a house like this may a son be born to me ;
May I be preserved from attack by enemies and robbers ;
May I get a field large enough to be ploughed by a hundred yoke of oxen ; and may no hail fall upon it ;
May I receive beer as sweet as treacle to dissipate disease ;
May I receive a hundred thousand thrones of gold ;
May the All-conquering *Shakya Thubpa* who delivers men from hell, lead us in this life and the next into the path to heaven.
May I have a benign father wearing an ear ornament on his person, a mother who suckles me, a loving sister, and a hundred thousand thrones of gold.
May I obtain a dwelling good for my soul, a loving wife, a good watch dog to guard me day and night, and a hundred thousand thrones of gold.
May I get a swift pony, heedless of ups and downs, a good tent, and a hundred thousand relatives as useful to me as my own shoulder."

This invocation sung, another hymn to the local deity is raised by the assembled people :—

C.

" At the summit of the Eastern hills the trunks of the beeches have grown ;
There the king of the birds of prey settles.
May we prosper, may we prosper.

At the summit of the Southern hills the trunks of the sandal tree have grown ;
There the king of the peacocks settles.
May we prosper, may we prosper.

At the summit of the Western hills, the reeds have grown;
There the talking parrot settles.
May we prosper, may we prosper.

At the summit of the Northern hills,
The trunks of the willow trees have grown.
There the king of the sparrows settles.
May we prosper, may we prosper.

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At the summit of the celestial mountains,
The broom has grown.
There the ravens settle.
May we prosper, may we prosper."

796 On the fifth and sixth days of the New Year Festival, no special ceremony is performed, except that the flour-and-water thumb impression is made on the wall by the housewife.

782 On the seventh day the ceremony of ringing out the New Year Festival is performed. This ceremony is called *Appa Bar-cha*. About 10 o'clock in the morning, two women from the house, walking slowly, approach the flour-and-butter thumb impressions on the wall (these being held to be the temporary residence of the god of the New Year). One carries *Sang-shū* and the *Kal-chor*, the other, a vessel with flour mixed in water. When before the god. the woman carrying the flour and water dips a branch of juniper tree in the mixture, and makes three vertical marks over the circles, and then three similar marks on the outside lintel of each door of the house. On the outermost door (the front door as we would say) the *Kal-chor* is sprinkled and offered simultaneously with this prayer :—

D.

" About this time you came to us.
Until you arrive again at this time next year,
May neither disease nor fever overtake us."

With this prayer, the god is dismissed. Just before sunset of this last day of the New Year festivities, each householder takes three large unleavened breads, about the size of a dinner plate, to a neighbour's house. One of the breads has a representation of a sun and a moon in flour. These breads and a *drang-rgyas* are then offered to the village god, portions of it being consumed by the people.

Interchange of feasts goes on amongst the villages from the 12th month, and the 10th–15th day, until the 1st month and the 3rd–5th day of the Buddhist year. Only when this ceremony of *Appa Bar-cha* has been performed, do the villagers have free intercourse with one another in the matter of giving and returning feasts. A feast during the New Year celebrations consists of :—in the morning, three buckwheat cakes, three cakes of leavened wheat flour and butter, and tea per head ; and in the evening, meat, rice, vegetables, beer and ardent spirits.

Immediately following the New Year celebrations, a social function called *Go-tsi* is celebrated (1st month, 3rd to 5th day). The ceremony of *Thars* (Saved) is then performed.

At sunrise the villagers take a *drang-rgyas* with an effigy of a ram upon it, and sacrifice it to the village god. Then follows another offering of *Mar-gyen-tsi* (a ram made of butter), a pot of beer (*kal-chor*) and also the *Sang-shū* (which is an inseparable part of the sacrifices offered in this country). To offer these the various households have each to supply one plate of barley flour, and 2 oz. of butter. When the ceremony of *Thars* is thus completed, the people are allowed access to the houses of other villagers where a similar ceremony has already been performed.

796 At dusk a large party of youths and young women goes in a body to a neighbouring village, and after copious draughts of beer and ardent spirits, the assembled crowd dividing into two parties, compete with each other in singing songs, the winners being those who can remember the words of the entire song. That same night the keeper of the village god (*Hla-bdag-pa*) with a companion (*Hla-u-pa*), having adorned themselves with appropriate festal robes, remain all night in front of a fire lit in the village temple. Next morning the father of a male born in the old year has to give a feast to the community. Then five or seven men and one woman, suitably attired, go to an appointed place where the rest of the villagers have already assembled. There the parents of male children born in the previous year have each to distribute to the community at least nine measures of barley flour, and 40 pounds of beer. An additional gift of one bottle of ardent spirits has to be presented to the *Hla-bdag-pa* and *Hla-u-pa*. All then return to their houses, where their share of the food is consumed.

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782 Before emerging from their houses to complete the ceremony of *Go-tsi*, a sacrifice of meat and salt (*tshō-sha*), bread (*ta-gir*), biscuit (*khur-ra*), roasted barley flour (*tsam-pa*), entrails of a sheep (*gyu-ma*), wheat flour and butter (*pai-mar*) is made. This done, one woman is deputed to carry the *kal-chor*, whilst three men carrying a skin of a sheep dressed to represent a real sheep (*kul-tsi*), a bundle of sticks (*haldra*) and a *drang-rgyas* between them, walk through the village saying, "*Hai sharā-gai ri-lo*" (a boy has been born).

In the meantime the *Hla-bdag-pa*, with his escort, carrying a *haldra* and *kal-chor* appears on the scene, when roasted barley and balls of butter (*mur*), *kal-chor*, and *drang-rgyas* are sacrificed. Then follows the ceremony of shooting arrows at the *kul-tsi*. The skin of a sheep is stuffed with juniper, and small pieces of sticks with flowers attached are stuck in the skin to represent a live sheep. The *Hla-bdag-pa*, dressed in black, shoots seven, nine, or eleven, times with a set of four arrows, and all dance to the accompaniment of the village drums beaten by the blacksmiths.

At the festival of *Ak-ring* (1st month, 18th–19th day) a sheep is sacrificed by the usual method in Lahul, of tearing out its heart and casting it before the local deity, and much drinking
796 of beer and ardent spirits is indulged in. In the evening is a function called *La-murtz*, when
533 the males of the village join in singing the following song :—

E.

"They say,
This year will be a prosperous one,
On the plain a fire is burning ;
There is a yak on the plain,
There is a *dso-po* on the plain.
There is a ram on the plain.
There is a house on the plain.
There is a man carrying a load of barley until a sore breaks out on his back.
There is a man cutting meat until the wood block wears out.
There is man ladling out melted butter until the iron ladle wears out.
With snow on his head to the height of one cubit, a man goes into his house."

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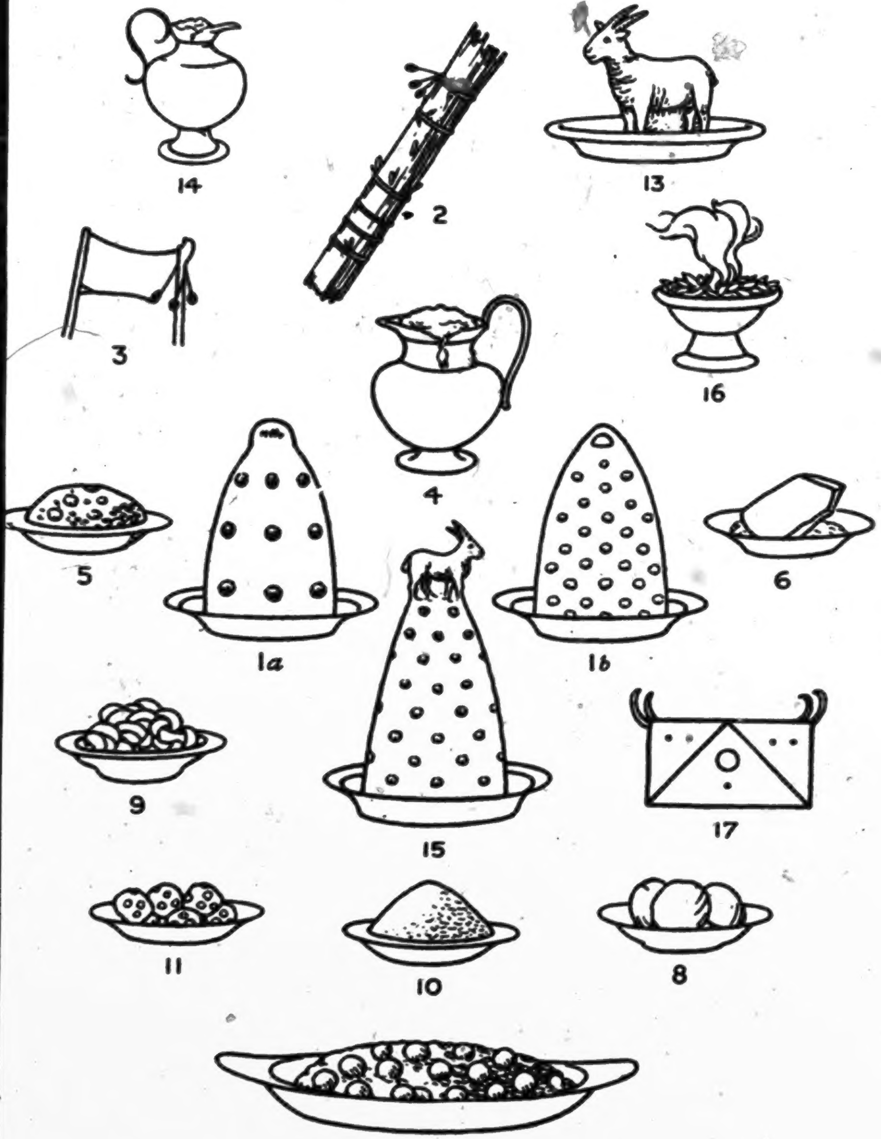

FIG. 2.—OFFERINGS FOR THE *Go-tsi* FESTIVAL.

1a AND 1b. *Drang-rgyas*, BUTTER-AND-DOUGH; 2. *Haldra*, JUNIPER STICKS; 3. *Kul-tsi*, SHEEPSKIN TARGET; 4. *Kal-chor*, POT OF BEER; 5. *Pai-mar*, WHEAT, FLOUR AND BUTTER; 6. *Tshå-sha*, PIECE OF MEAT AND SALT; 7. *Mur*, BALLS OF BUTTER ON ROASTED BARLEY GRAIN; 8. *Ta-gir*, BREAD; 9. *Gyu-ma*, INTESTINES OF A SHEEP; 10. *Tsam-pa*, BARLEY FLOUR; 11. *Khur-ra*, BUTTER-AND-FLOUR CAKES; 13. *Mar-gyen-tsi*, OFFERING OF AN EFFIGY OF A RAM (BUTTER); 14. *Kal-chor*, POT OF BEER; 15. *Drang-rgyas-ra-bo-chan*, BUTTER-AND-DOUGH OFFERING SURMOUNTED BY AN EFFIGY OF A RAM (BUTTER); 16. *Sang-shå*, INCENSE OFFERING OF JUNIPER; 17. *Pow*, A BUCKWHEAT CAKE TARGET TO REPRESENT A SHEEP.

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796 After another bout of beer drinking, the youths career round the village, climbing the roofs of the houses and calling *Tsa-tsai-mo-la* down the chimneys. The male members who happen to be in the houses at the time, emerge carrying a plate of flour, and join the rest of the revellers. The flour thus collected is given to the children, who make dough effigies of a ram and present each householder with one. In return for this, the children receive flour and butter with which to hold feasts amongst themselves.

796
787 The next day the ceremony of *Buna* takes place. Each woman in the village then takes a cake of buckwheat, and *mur* (sprouts of juniper and balls of butter) to a neighbour's house, where part is sacrificed and part consumed by the assembled people. On this occasion, when the food is being distributed, the children scramble for pieces of food thrown to them.

796 The festival of *Gam-tsa* which occurs during the 1st month and the 18th–19th day, is the appointed time for arrow-shooting competitions. The target is made of a huge buckwheat cake 1¾ feet long, 1 foot wide, and 4 inches thick, with horns and tail to represent a sheep. This is divided into three sections. All then shoot their arrows simultaneously. If an archer hits the left-hand section, he receives that part as his share, similarly the middle section. The right-hand section of the cake whether hit by an arrow or not, is divided amongst all the archers.

The festival of the She-Demon's New Year (*Lai-tsog'*) in the 1st month and the 27th day, is marked by an orgy of beer drinking, and the burning of straw in front of the houses. The duty of lighting the straw devolves upon the womenfolk, who sing a maledictory song to the she-
796 demon, whose physical proportions are supposed to be anything but flattering. They sing :—
533

F.

"The *Lai-tsog'* she-demon *Drang-gog-ma* who has breasts reaching to her waist, and hair reaching to her heels,
Go away.
Oh, *Drai-ni-rag'-sa-ni*, make an offering lamp of dung, with a wick of a loin cloth.
Burn urine for oil.
Ride astraddle on the beam of a weaving loom, using a besom as a whip.
With one canine tooth growing upwards, and one downwards, depart without even looking back."

796 The festivities during the first month of the Buddhist calendar terminate with the ceremony of *Dam-pa-rig'*, at which a full choral service is held for two days by the priests, followed in the evening and well through the night by heavy drinking and village dancing. For the sustenance of the entire community, each householder must supply 40 lb. of barley, one measure of rice, one measure of barley flour, and ¼ lb. of butter. When these are all collected, the villagers pool the rations amongst themselves, and feast for seven days consecutively.

Five festivals occur during the second month of the Buddhist year. They are *Ringo*, *La-ma Chod-pa*, *Tsu-go-ki-la*, *Dun-chang*, and *Chai-dro-li*.

796
782 *Ringo* (2nd month).—Three households have to provide the beer for the community, and also offer a *Drang-rgyas* to the local god, after which all enjoy themselves by drinking and gambling. Two or three days having elapsed a similar function is held.

On the 15th day of the 2nd month another festival called *Tsu-go-ki-la* follows, during which 796 the usual orgy of drinking and dancing goes on. This time each household has to provide 782 10 lb. of barley which is brewed into beer for the village carousals. At the *Dun-chang* festival a sheep is sacrificed in the usual way customary in Lahul, whilst the *la-ma-chod-pa* festivities are introduced by a choral religious service, when each house provides 10 lb. of rice, 4 oz. of butter, and 1 lb. of barley, the total amount of food, etc., being consumed by the villagers over a period of three days.

The *Chai-dro-li* festival marks the time when the low-class blacksmiths circumambulate the prayer-walls and *chorten* (cenotaphs of departed saints) beating their drums the while. This religious exercise completed, they collect alms from the villagers, each house providing as alms, one large plate of barley flour, one of wheat flour, one of buckwheat flour, and a pot of beer. It is also customary for each person to place a *mar-zan* (butter and flour) or buckwheat flour on a slab of stone for the ravens to eat.

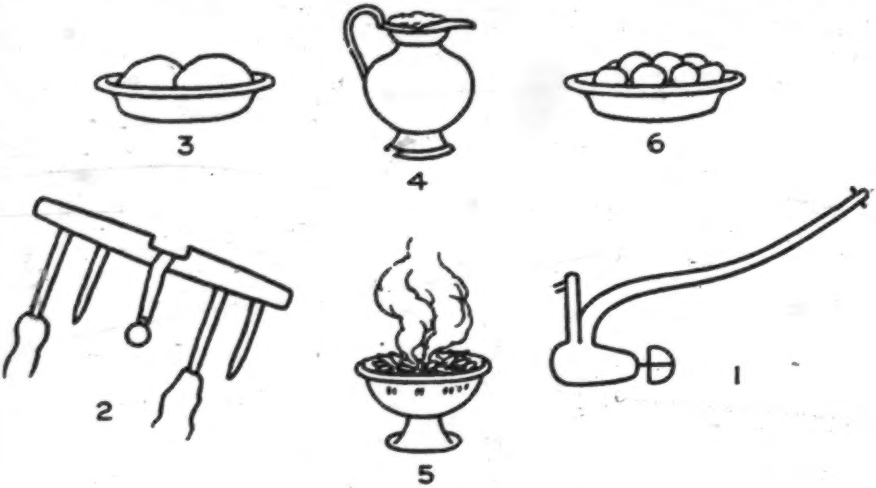

FIG. 3.—OFFERINGS AT THE SEASON OF PLOUGHING.

1. *Shol*, A PLOUGH; 2. *Nya-shing*, A YOKE FOR THE OXEN; 3. *Mar-zan*, A FLOUR-AND-BUTTER OFFERING; 4. *Kal-chor*, POT OF BEER OFFERING; 5. *Sang-sha*, AN INCENSE OFFERING OF JUNIPER; 6. *La-shen*, BUCKWHEAT CAKE OFFERING.

During the third month the festival of *Bri-shu* is held, when all the cattle which have been 231 fed through the winter for neighbours unable owing to scarcity of fodder to feed their own animals, have to be returned to their original owners. The usual quantity of beer is again collected for a communal beer-drinking feast, and an offering of *drang-rgyas* made to the local god. It is at this time too, that the communal shepherds are chosen, and the "Masters-of-ceremony" for the ensuing year are elected.

796 782 In the fourth month ploughing operations begin, preceded by the ceremony of blessing the ploughshare and the yoke of oxen. *Mar-zan*, *kal-chor*, and *la-shen* (roasted buckwheat) and *sang-shū* are sacrificed to the local god, whilst a *mar-zan* and *la-shen* thumb imprint is made on the ploughshare, the middle of the yoke, and on the foreheads of the yoke of oxen.

796 793 The *Ma-ṇi Tsai-shū* is celebrated in the fifth month, when the priests hold a service in the village temple, and then adjourn to engage with their lay brethren in drinking and dancing. In this month also the priests, preceded by women carrying volumes of the Buddhist scriptures, bless the fields (*Bum-khor*).

796 787 [776] At the *Chog'-si-kris* festival, the villagers employ a *Hla-pa* (one in whom a god is supposed to have entered) to disembowel a sheep and scatter the entrails before a sacred tree which is thought to be the residence of a fierce deity whose insatiable appetite demands the sacrifice of blood.

[793] Following closely on this function, comes the *Tsai-shū*, when the priests, elaborately adorned, perform a devil dance. Large quantities of beer have to be provided by the people to regale the performing lamas (priests).

During the eighth month when the *Kar-sa-rig'* festival is held, a certain individual cultivating what is known as the fields belonging to the village god, has to sacrifice a sheep, and supply the village with 120 lb. of beer by way of tax for his property. Again at this time a function called *Sang-rag'* is held, at which two he-goats must be sacrificed to a she-demon (*Nies-pa-rang*). Immediately after this ceremony, those who possess ponies ride to a neighbouring village, where they engage in horse racing. A sheep having been sacrificed to the local god, and the remainder consumed in a half-raw condition, the shoulder blade is reserved as a target stuck in the ground. The horsemen then gallop over the course, and, as they pass the target, they throw stones at it endeavouring to shatter the bone of the sheep.

796 533 787 Before dismantling the corn ricks preparatory to threshing operations which take place during the ninth month, one *drang-rgyas*, one *kal-chor*, and a *sang-shū* are offered in sacrifice to the gods. Then the threshing begins, and as the oxen revolve round the centre pole in the threshing floor, the following songs eulogizing the cattle (in very much the same way as a farmer in the West will encourage his beasts of burden while performing some agricultural task) are sung :—

G.

Refrain : "*Hollo, hollo, hollo, hollo.*"
The cow goes round the threshing floor pole,
The bull goes round on the outer circle.
Refrain : "*Hiri-do, hiri-do.*"

The *dzo's* horn is like a conch shell,
The *dzo-mo's* tail is like a salutation scarf.
Refrain : "*Hiri-do, hiri-do.*"

They are now fat like balls of butter, 796
In winter they will shrivel with leanness. 533
Refrain : " *Hollo, hollo, hollo, hollo.*" 782

The youths become stout-hearted,
The maidens' countenances become like mirrors.
Refrain : " *Hiri-do, hiri-do.*"

In the morning the *dzo-mo* goes to the hills,
In the evening she returns to be milked.
Refrain : " *Hollo, hollo, hollo, hollo.*"

The threshing floor pole is propitious like silver,
The barley is heaped on the outer edge of the threshing floor.
Refrain : " *Hollo, hollo, hollo, hollo.*"

When the straw is trodden out fine we are pleased,
When it is wet, it goes hard with the cattle.
Refrain : " *Hollo, hollo, hollo, hollo.*"

From early morning you endure hardship,
Try hard, and continue to go round (the threshing floor).
Refrain : " *Tulu-ja, tulu-ja.*"

If you go to the top of the hills you reach a glacier,
If you go to the turf, you eat summer flowers.

Then having released the oxen from the threshing floor, and patting them on their backs with a besom, the peasant addresses them thus :—

H.

" May the grain increase ;
As the oxens' horns become like cornelians,
So may the grain increase.
As your ears become like copper, so may the grain increase.
As your noses become like pipes of copper, so may the grain increase.
As your eyes become like the vowel " O," so may the grain increase.
As your lungs become like glistening white glaciers, so may the grain increase.
As your livers become reddish brown, to may the grain increase.
As your intestines become like a zig-zag path, so may the grain increase.

This ends the social functions for the year. They are observed punctiliously, and the method of celebrating them varies not at all, for the people's slavish adherence to the proper 796 771

796 771 observance of rites and ceremonies has become to them a religion, refraction of which is regarded in the light of a heinous offence. Moral delinquencies pale in significance before what is thought to be the *summum bonum* of life—the right etiquette in regard to rites and ceremonies.

NOTES.

533 Note A.—Original version. (Bunan dialect).

Ngon-tshei kalpa la zangboi lo
Ser tri zhangso la yang ma hlai lo
De ser tri zhangso
Dai-ru la so zhuk lo
Dai-ru dai sumi zhughso.
Dai-ru la tangi dai Hla zhughso
Ma hlai lo, dai hla yang zhughso
Hla Ō-pam towi lo dai dai nas zhughs
Kili dai nas Hla zhughi lo dai trashin dzoddo.
Ngonsai kalpa hla zangboi lo
Dai mul tri zhangso
Ma hlai lo
Dai mul tri zhangso
Dai-ru su zhughso
Dai sumi zhughso
Dai-ru bar-gi hla dai tsan-i zhughso
Ma hlai lo dai tsan yang zhughs
Tsan rgyabri la zombai lo dai dai nas zhughso
Kili dai nas hla zhugghi lo dai trashis zoddo.
Ngontshei kalpa la zangboi lo
Dai yu tri zhangso
Dai-ru la sui zhangso
Dai sumi zhughso
Dai-ru la ok-i dai hlu yang zhughso
~~*Ma hlai*~~ *hlai lo dai hlu yang zhughs*
Hlu Bunor hla zombai lo dai dai nas zhughs
Kili hlai lo dai nas zhoghi lo dai trashis zoddo.
Ngon tshei kalpa la zangboi lo
Dai dung tri zhangso
Dai-ru la su zhughso
Dai sumi zhughso
Dai-ru la dag' shar lo dai dai nas zhughso
Ma hlai lo dai dai nas zhughso
Kili dai nas la zhughs lo dai trashis zoddo.
Ngon tshei kalpa la zangboi lo
Dai shel tri zhangso
Ma hlai lo dai shel tri zhangso
Dai ru la su zhughso
Dai sumi zhughso.
Dai ru la gid-gi la nyen drung zhughso
Kili dai nas la zhughi lo dai trashis zoddo.

Note B.—Original version. (Bunan dialect.)

Yow-i lai la gung-kar drawai shai gung ka toi bu dai
Yow-i dra dang jagpa medpai shai monlam gyang nas zig'.

Tibet.

THE SCAPE-GOAT IN WESTERN TIBET. *By the N. India.*

WT 783 T 783

96 The releasing of a scape-goat is thought by the peasants of Western Tibet to be an effective means of obtaining absolution from the moral impurities in the individual or the community.

Noxious diseases, failure of the crops, or some catastrophic event which have thrown the community into confusion, are the chief reasons assigned for employing the scape-goat as a vehicle for carrying off the moral rubbish and transferring it elsewhere.

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A learned lama informed me that in Central Tibet it is customary for the ecclesiastics to set free a scape-man triennially. The purpose of this practice is to absolve themselves, and incidentally the community as a whole, of an evil influence which is supposed to militate against the well-being of the country and its people. The scape-man thus chosen is usually a destitute or criminally-disposed person for whom the community has no use. The ceremony of *Tsay-tar* (saving one's life) is then performed, when the scape-man is lavishly fed, adorned with ornaments, supplied with money and provided with a pony and comforts for the journey and released. He must wander for the rest of his life in foreign countries, with no expectation of ever visiting his native land. It is said that the scape-man rarely lives long, for he

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either dies prematurely through disease, or meets a tragic end through his own [illegible]neone else's fault.

When releasing a scap[illegible] (or sometimes a scape-sheep) the following is the ritual at the ceremony of *Tsay-tar*. The diseased or noxious person brings a goat led by a black rope before the community. A man then, stepping up to the animal, simulates cutting its throat with his hunting knife. In the meanwhile the owner of the goat pleads loud and long that the animal be spared, promising to pay compensation in money or kind provided that no blood is shed. The goat is now regarded as a fitting substitute for the penalty which should otherwise be paid for the sins of the individual or community, since it must undergo banishment from the flock. When the amount of money to be exacted from the owner of the goat is decided, the black rope is substituted for a white one, and this is tied round the neck of the animal. It is then gaily adorned, well fed, and driven to the hills to wander hither and thither until the cause of its banishment is removed. During the period of exile, no one may place a load on the scape-goat, nor even so much as touch it. If the animal should die before the moral impurity of the community is purged, another scape-goat is chosen, though the ceremony of *Tsay-tar* is not repeated.

There seems to be no regularity in Western

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Tibet as regards the performance of this ceremony of releasing a scape-goat, for this is contingent on the moral condition of the community. The imposition of this form of

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absolution for the sins of the people rests in the hands of the lamas (priests), whose function it is to decide whether or not such ceremony should be performed.

[75b]

COLLECTANEA

SOCIAL FESTIVALS IN LADAKH KASHMIR

184 In that part of Western Tibet called Ladakh social functions differ in certain respects from those which exist in Lahul, though the inhabitants in both districts share a common language, Tibetan.

A

● 796 373 The New Year[1] festival begins on the 10th month of the Tibetan calendar, continuing from the 25th until the 30th day. On the 25th day of that month each household prepares 30–40 little receptacles which serve as small lamps for illuminating the house. These are called *Bu-La*, and are made from the residue of mustard seed from which the oil has been extracted by pressure. The mustard oil is then poured into one such little lamp and a wick put in to float in it. These little lamps are lit at 8 o'clock in the evening. One such lamp is placed in the window of each room in the

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[1] *New Year*

My Tibetan informant told me that originally the Ladakhis celebrated their New Year in the 12th month of their calendar as is the custom in other parts of Tibet, but in 1841–42 when the Dogras invaded Western Tibet and subjugated it, the Ladakhis decided to celebrate their new year in the 10th month so as to enable them to fight the invader. It is said that a large number of the Ladakhis having determined to take their wives and children along with them to the war, they were finally induced to forgo fighting altogether rather than expose their families [113] to the dangers and rigours of war. (For information concerning the conquest of the Western Empire of Tibet, see Dr. A. H. Francke's "A History of Western Tibet".) The Ladakhi new year has therefore been observed in the 10th month ever since.

● 796 house, whilst a number of them are arranged in a row near
373 the awning of the dwelling.

The members of the household then partake of *Tab-*
796 *Zan.* This consists of a large dish of parched barley dough
262 in the middle of which a hollow is made to receive the mus-
tard oil which is poured into it. This large cake of dough is

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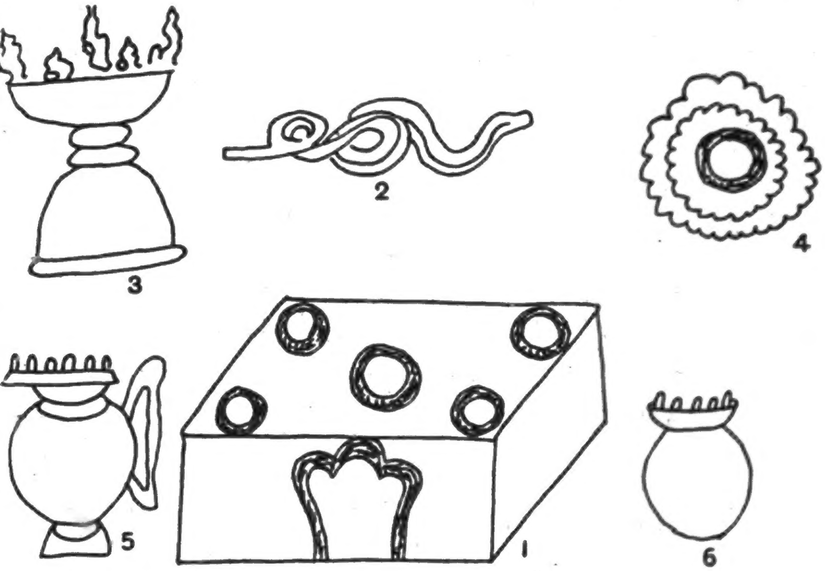

1. *rGya-Tab* (Stove). This is the common earthen stove used by Ladakhis. It is 3 feet square and 1 foot high. In the front there is an aperture for putting in the fuel of sticks and dried manure, and on the top of it there are three holes for placing the cooking utensils. 2. *Dib-Rug.* Sheep's intestines. 3. *Bu-La.* Little lamps made of dough. 4. *Tab-Zan.* Parched barley dough with a hollow in the centre in which mustard oil is poured. 5. *Kal-jor.* Beer pot. 6. *Za-rgyan.* An earthen vessel in which beer is kept. Sometimes used instead of the *Kal-jor.* Both are ornamented with butter pats on special occasions, and also serve as butter offerings.

796 then divided into four equal parts, one part (*Tab La Rgya-*
262 *Mo*), being placed on the earth stove (*Tab*) as an offering
to the god of the hearth, one part (*Mag-Dung Rgya-Mo*)
stuck on a large horizontal beam in the apartment, and one
piece (*Sgo-Tag-Rgya-Mo*) stuck on the lintel of the front

● 796 door of the house. When performing this rite the house-
262 holder says:

> "Don't carry confidential news outside,
> But bring popular gossip inside (the house)." [2]

The fourth quarter of the dough cake is reserved for consumption by the family.

From the 25th–29th no social function is held, but all engage in feasting privately. On the 29th, however, the unripened barley grain left over from the harvest, the head feet, and stomach of a sheep, and peas, are all boiled to-
796 gether. It is then taboo for women to wash their hair, and
784 no one may go abroad for any purpose beyond the immediate vicinity of the village. It is thought that if this prohibition is disregarded, the *Nagpo Gunsum* (a black demon) will consume
796 every particle of food within their houses. The intestines
251 of the sheep already killed are filled with dough kneaded in sheep's blood, and a plate of this (*Dib-Rug*) is given and received amongst the neighbours. As a large amount of this delicacy is thus collected, what part of it cannot be consumed immediately is cut in slices, and strung through with yarn and hung in an empty room to be used as required.

796 The next day the families in the village proceed to their
262 respective cremation sites, taking with them breads,
782 parched barley, beer, meat, and other delicacies. Part of each kind of food thus taken is placed on a slab of stone in front of the cremating oven (*Dur-Kung*) for the ghost of the latest deceased relation. The remainder of the food is eaten by the relations on the spot. If there happen to be two or more parties visiting their own cremating ovens simultaneously, they pool the food they have brought and eat it together, having first performed the ceremony of offering food and beverage to the ghosts of the dead.

[2] ***Original Ladakhi dialect*** :

Nangi pe-ra chi la ma akyer
Chi logi pe-ra nang la kyong

● 796 On the 1st day of the 11th month, each household makes
782 a dough effigy of an ibex (*Skyin*), a cake of unleavened bread with its edges turned up and inwards (*Pe-Rak*), parched barley flour placed in a wooden flour bowl (*Pe-Pud*) is prepared. A vessel of beer (*Nang-mChod*) and one of water (*Chu-Pud*) are also placed alongside of all these offerings, the whole being laid on a shelf in the apartment for three days.

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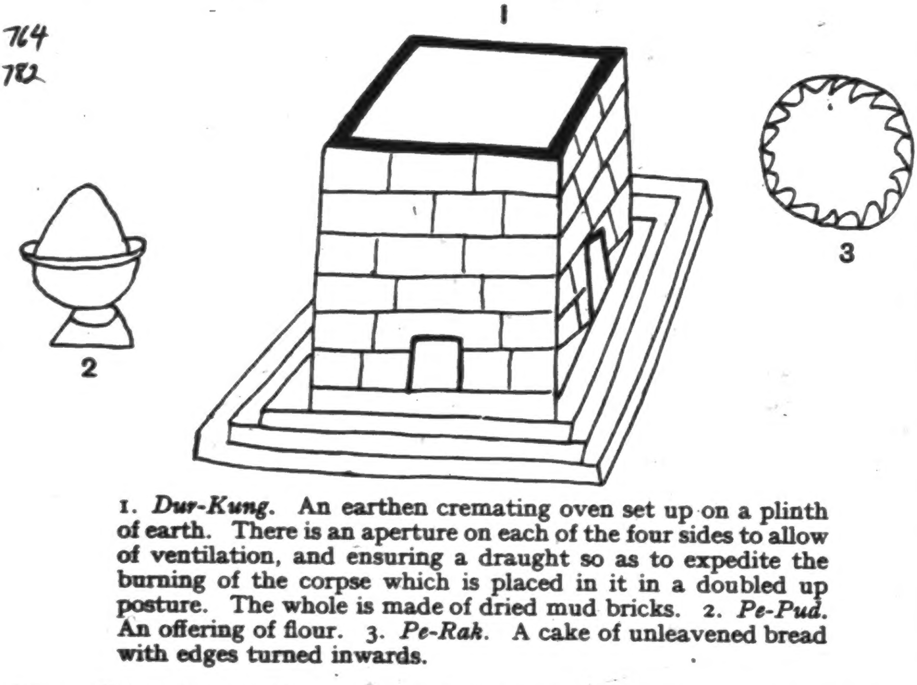

1. *Dur-Kung*. An earthen cremating oven set up on a plinth of earth. There is an aperture on each of the four sides to allow of ventilation, and ensuring a draught so as to expedite the burning of the corpse which is placed in it in a doubled up posture. The whole is made of dried mud bricks. 2. *Pe-Pud*. An offering of flour. 3. *Pe-Rak*. A cake of unleavened bread with edges turned inwards.

796 Friends, relations, and neighbours now call on each other
574 carrying with them small vessels of beer and 5, 7, or 9
685 breads (the taking of six breads being contra-indicated). The children of the village in the meantime make a house to house collection of meat, bread, and other eatables. Whilst the housewife is engaged in producing the food thus claimed, a diversion is afforded when the children surreptitiously steal the *Skyin*, *Pe-Rak*, *Pe-Pud*, *Nang-mChod*, and the *Chu-Pud*, though receiving their ration of food from the incautious housewife.

On the 3rd day part of the offerings already mentioned 796
are devoted to the moon with the words: "Happy life,
happy new year, happy day, happy stars." In cases where 782
the housewife has not been able to forestall the theft of the offerings by the children, fresh ones must be made and

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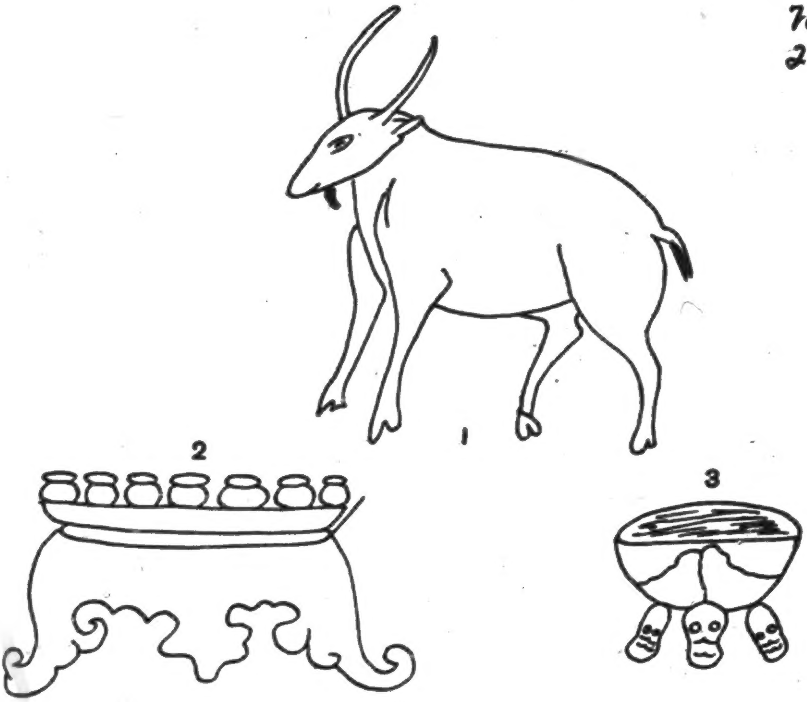
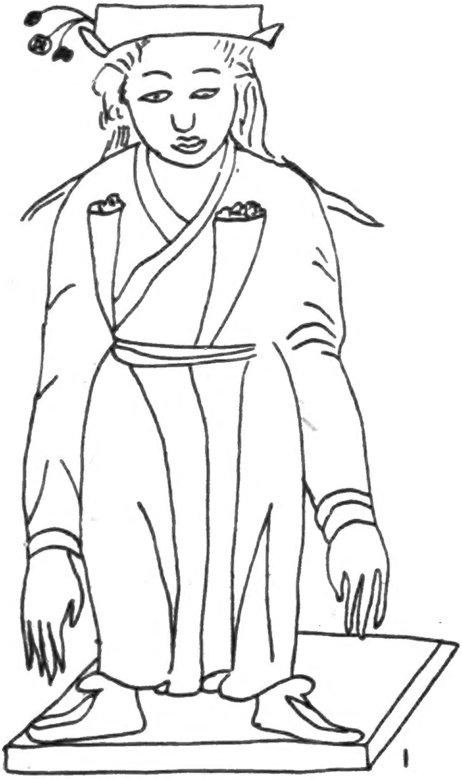


1. *Skyin*. Dough effigy of an Ibex. (4" long from crest to rump.) 2. *Chu-Pud*. These 7 cups of water used for sacrificial purposes are placed on a table as illustrated. 3. Nang-mchod. Vessel of beer made from a human skull. Sometimes the blood of sacrificed animals is placed in this bowl.

offered. The remainder of the *Skyin* and *Pe-Rak* offerings 796
are then distributed to the children, a girl giving the *Pe-* 789
Rak offering to another of her own sex, and a boy bestowing 782
the *Skyin* offering to a male companion. The sport of arrow-shooting (*Da Rgyab-Ches*) is indulged for two days, followed ten days subsequently by one day of this sport.

B

796 On the 28th day of the 12th month, a festival called
778 *Doss-Mo-Che*[3] is held in Leh the capital of Ladakh. People
751 from far and near attend this important function. The Lamas (priests) make a life-size effigy of a man (*Doss-Mo-Che*) with straw, adorning it with coloured garments. This effigy is then placed in a prominent position in the dancing



1. *Doss-Mo-Che.* An effigy of a man with the yak's horns filled with blood. The whole is carried on a plank.

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[3] *Doss-Mo-Che*

It seems that the un-Tibetan part of the *Doss-mo-che* ceremony when the Sepoys of the Kashmir State play their part in destroying the effigy, is a concession to the now ruling Maharajah who is a Hindu and identifies himself with the Buddhistic practices observed in Ladakh. Once a year the Maharajah causes prayers to be read by the Buddhist clergy, and defrays the expense of feeding them during this period.

floor of the monastery, and beer and grain are offered to it. 796 ●
This is followed by a devil dance, the Lama performers 778
being arrayed in special dancing regalia and masks. The 751
next morning another devil dance is held; and about 3–0 p.m. the effigy is carried with great solemnity on a plank to an open piece of ground outside the town. Two yak horns (*Yak-I-Ru-Cho*) are filled with blood, and fixed one on either breast of the effigy. A platoon of local sepoys belonging to the Kashmir State then open fire on the horns as a target, but fail to hit the mark. It is believed that as the *Sku-Shog* (a high Buddhist ecclesiastic) has pronounced a charm upon the yak horns they thereby become invulnerable so long as that important personage remains near them. When, however, this church dignitary takes his departure, the sepoys return to the assault of the effigy, and succeed in hitting the mark. This is the signal for the people to rush in pell-mell with thorns which they lay at the foot of the effigy and burn it. This ceremony is performed in order to forestall sickness and other misfortunes to the community.

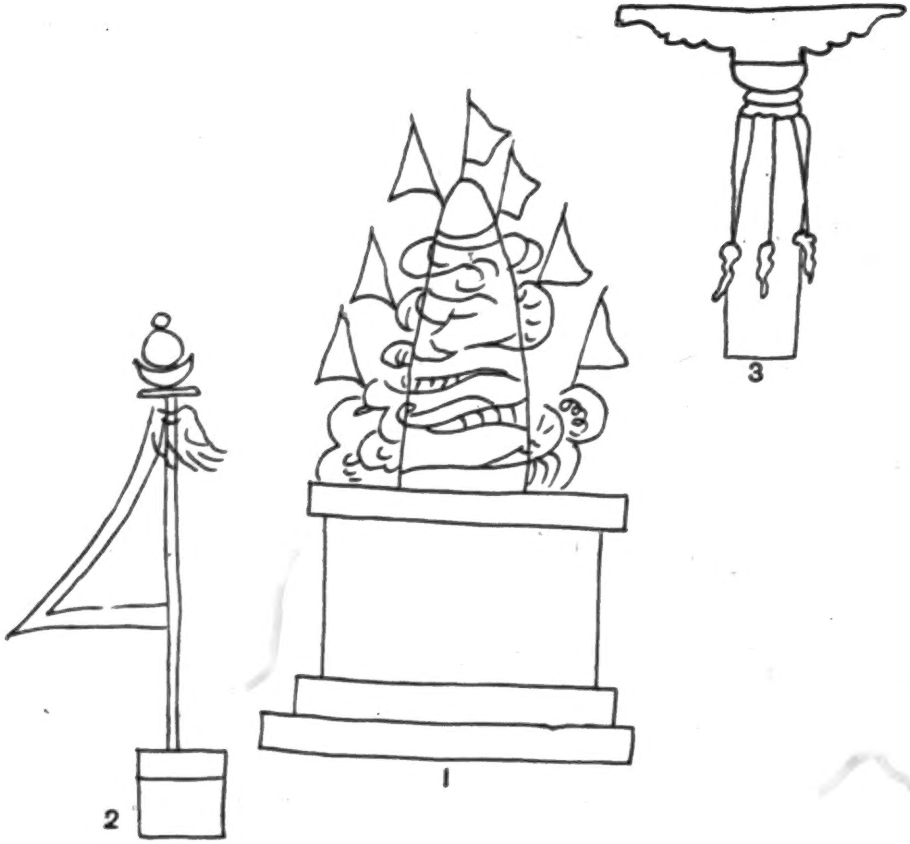
C

On the 8th day of the 1st month a *Tse Shu* (popular amusement or sport) is held for all the villagers. This function occurs once a month, when barley flour dumplings are made, the various households taking it in rotation to provide food and drink for those who assemble to dance and amuse themselves in various ways.

D

On the 15th day of the 1st month, males and females circumambulate prayer walls and monasteries in order to obtain merit. They perform this ceremony in procession. If a woman in the procession meets anybody she must give

● 796
782 that person a handful of roasted barley (*Skor-Yos*). On this day the Rajah of Stog (a village in the Indus valley near Leh) sends three *Kal* (120 lbs) of roasted wheat to certain villages in which he has a special interest in land or other property. This store of wheat is placed at the confluence of three roads through which the circumambulators will pass, and his agent doles out a cupful of grain to each devotee. Moreover, such of the villagers who desire to obtain merit and have not joined the procession, take it



1. *Hla-To*. A cairn with a pole in the middle round which horns of animals, flags and other relics are placed. 2. *Dar-Chen*. The flag pole with a yak's tail on it, which is erected near the *Hja-To*. 3. *Shrub-Hla*. The first fruits of the harvest attached to an upright post supporting the roof of a house.

upon themselves to regale the pilgrims with grain, and beer. 796
This is, however, a purely voluntary act. 782

E

The act of ploughing and seeding (at the end of the 4th 716 and beginning of the 5th month) is preceded by an offering 782 of butter, flour, and beer, a small pat of butter being stuck on the crown of each man's head. The handle of the plough (*Shol*), the oxens' heads, and the handle of the wood spade (*Pak-Tsa*) with which the women harrow or beat the clods of earth after ploughing are similarly dealt with. Whilst the assembled people eat and drink the remainder of the offerings, the following prayer is offered:

[4] May the plough remain unbroken;
May a good harvest and blessings to our house ensue;
Sow the seed.
May the youths and maidens gather in a good harvest;
May the carrying in of the harvest by the maidens have
no end;
May the reaping by 100 youths have no end;
May the yatra[5] festival and weddings ensue;
Cause 100 large bins of grain to be filled.

[4] ***Original Ladakhi dialect***

A kanas ma ka ńas
a chi li gi man dra li
Sa bon debs
Nyi ma da bi ta yang shog
Na chung rgya si skyas te mi tsar ches
Kyogtong rgya si rnga ches mi tsar ches
Ya tra dang bag ston btang ches yong chu ga mdzad
Rgya bang rgya gang chu ga mdzad.

[5] ***Ya-tra***

Is a feast when the villagers are regaled with beer, dumplings, and pastry. It is held in autumn and winter in memory, and for the benefit of the souls of those that died during the last year. [769]

F

796 252 On the 10th day of the 7th month the festival of *Shrub Hla* (god of the ears of corn) is held. This ceremony institutes the reaping of the harvest. No one may put his hand to a sickle until this function is celebrated. Barley and wheat are boiled until the grain is soft, when it is spread out to dry. It is then roasted, milled into flour, and finally kneaded into dough balls. The first ears of corn and the first fruits of the pea and buckwheat crop are next mixed into the dough balls, each family taking this to its family cremating[6] oven. Sheaves of grain are then fixed to the beams of the household temple, and also on cairns (*Hla-Tl*) in the neighbourhood.

796 783 On the completion of a feast in celebration of the in-gathering of the crops, three men proceed to the nearest brook, taking a live sheep with them. There they have to bathe their bodies, and also dip the sheep in the water by way of purifying themselves and the animal. It is believed that once the sheep has been thus cleansed, it does not attempt to wander or escape. Leading the sheep, the trio makes for the local cairn (*Hla-To*) to which sheaves of corn, coloured rags, willow branches, and the tail of a yak are attached. Lots are now drawn amongst the three men to ascertain who must carry out the ceremony of sacrificing the sheep to the god.

796 The man thus chosen then proceeds to make a large incision in the breast of the sheep and tearing out its heart

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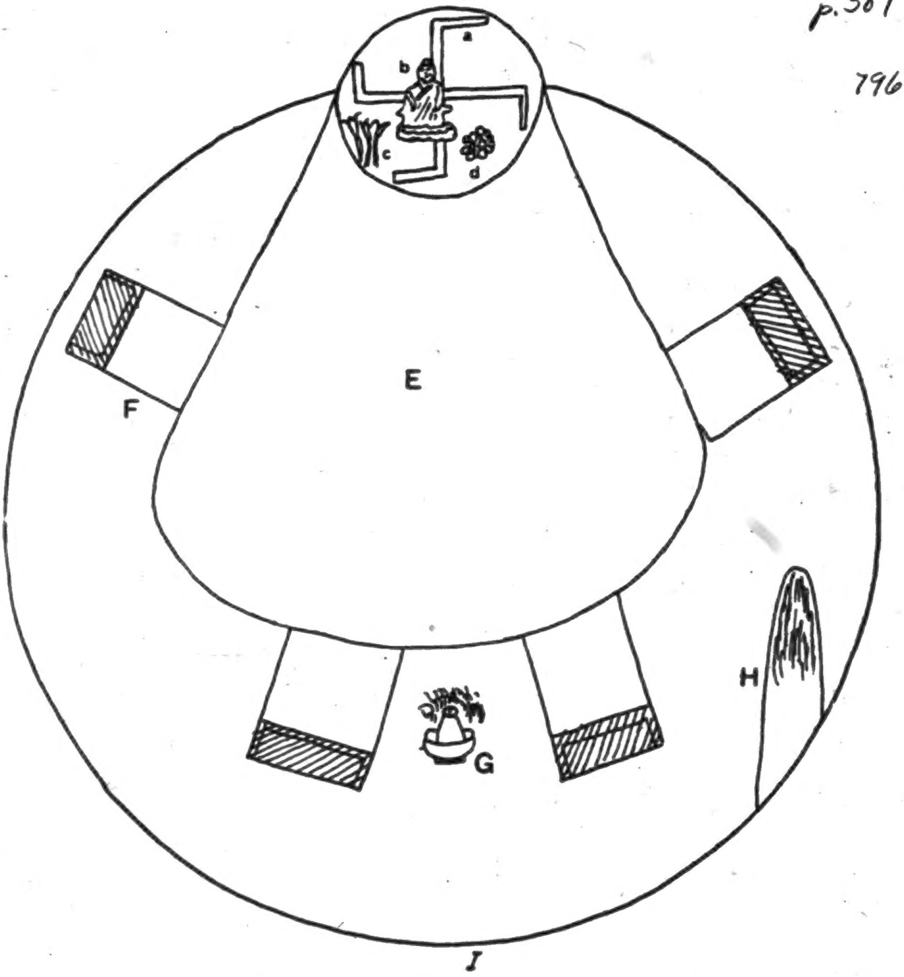
[6] ***Cremating Oven***

764 This oven is made from sun-dried mud bricks. Its dimensions are: 3 feet square and 4 feet high. On each of the sides is a small aperture about a foot from the bottom of the oven as vent holes. The corpse's back is broken immediately after death and the knees are drawn up to the head and tied securely. It is then carried on a man's back to the oven in which it is placed resting on stones placed at the base of it to serve as a grid. The more opulent prepare a box in which they place the corpse.



I. The large circle " I " represents the threshing floor. (*Ultag*) (*Wongs*).

E. Is the heap of grain piled in the centre of the threshing floor. In the small circle which is the flattened portion of the pile of grain are placed :

(*a*) Grain hollowed out in the form of a swastika (*Yun-drung*).
(*b*) An image of the Buddha (*Sku-dra*).
(*c*) First ears of grain harvest. (*Shrub*).
(*d*) A small pile of oxen's droppings. (*Lcha*).

F. The four bags (grain. *Tib. Pad*) with their open ends close to the heap of grain, and the closed ends doubled back.

G. Flour and rancid butter on the top of which are placed live charcoal causing smoke and an offensive smell which is supposed to be pleasing to the god. This offering is called *Sur*.

H. A long stone sprinkled with vermilion (*mTsan-rdo*) erected on the edge of the threshing floor to keep down the vampires and thereby prevent the grain from decreasing. In other parts of Western Tibet, the long stone is substituted by an axe which is supposed to be equally effective.

796 with all speed and placing it on the cairn of stones. He next skins the sheep and distributes portions of the flesh to the assembled people, each person receiving a portion which he holds over a fire which has previously been lit, until the meat is singed. This he eats immediately. All then return to a specified meeting-place where several large earthen vessels (*Za-Ma*) of beer are imbibed. This done all the males belonging to a group of villages proceed to a pond where they wash their bodies.

G

796
533
During the 9th month when threshing the grain on the threshing floor the following eulogy of the oxen is sung:

[7] May the grain increase like the ring marks on your horns;
Your eyes are like black pupils;
Your nostrils like pipes of brass;
Your upper lips are like a golden tablet;
Your lower lips like a turquois tablet;
Your tongues are like knotted ice;
Your throats like a pipe of beads (rosary);
Your livers glisten like ice;
Your lungs are like a red lake;
Your abdomens are like a square temple;
Your hides like a black and white plain;

[7] *Original Ladakhi dialect*

Ru cho chong ri mug chung wongs kyong wong bo rog
Mig mo nag ga pa ni
Na kung zang si pu ri
Al pags gser gi lag shing
Mal pags u-i lag shing
Lche mo dar gi dud pa
Ol dong mig pai trang
Chin pa gangs ri dkar po
Hlo wa mtso mo ma bang
Jang kok hla kang dru bzhi
Pags po tang kar tang nak
Nga ma dir kak gyun dra
Ldad pa chu ton ton skor pin
Nye chu tung du cha cha skor pin

Your tails are as fine as a sinew; 796
You have gone round the threshing floor until the 533
sweat broke upon you;
You have gone round until your tendons contracted.

When the grain threshed by the oxen has been winnowed, 796
the ceremony of blessing the grain is performed. Around 782
the heap of grain four grain sacks, with their open ends facing the heap, are laid in the form of a square. Fried barley flour and butter (*Sur*) is placed on the threshing floor at the circumference of the heap of grain, whilst the droppings of the cattle (*Lcha*), an image of the god of harvest (*Sku-Dra*), and a few grains of corn (*Shrub*) are imbedded in the pile of grain. Scattering a few grains of corn hither and thither, a man invokes the god by saying:

I offer this;
Oh Aria the Lord of wealth, may the grain increase
as the droppings from the oxen.[8]

The 17th and 18th days of the 10th month are times 585
specially assigned for the celebration of marriages. These ceremonies held in Ladakh suffer very little modification or addition in ritual, for departure from the accepted customs handed down by tradition is considered to be an affront to the communal conscience.

WALTER ASBOE

AN IRISH FOLK-POEM

THE following poem was taken down, in 1933, on the Great Blasket Island, Kerry, from the singing of Peig Sayers the story-teller (see *Béaloideas*, vol. II, p. 108). As I have never seen another version in any collection of Irish folk-poems or elsewhere, it may be of interest to have it recorded here, in the Blasket dialect,

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[8] *Original Ladakhi dialect*

mChod
Nor gi bdag po a-ri-a rdzam pa la.

595 such as cattle, sheep and goats in small quantities. Its dwellers also
425 have household utensils and movable property such as furniture. These
428 things, the size of the house, and the amount of fields and animals, vary
888 from household to household, but are fixed quantities within each one
individually; they do not change but remain the same for every suc-
ceeding generation.

595 The elder son or daughter who has acquired ownership of the *k'hang-*
425 *chen* takes over full proprietorship, which includes not only the rights
that go with it, but also the obligations. Thus, an elder son has to look
428 after his younger brothers, maintain them whatever their behaviour, be
[851] it good or bad (he may never disinherit them), share his wife with them
and look upon the children born to him as just as much theirs as his
own. Younger brothers are at liberty to leave and contract marriages
elsewhere if they so wish; in actual fact, they often do become *mag-pas*
of heiresses, in which case they forfeit their rights to property in the
[992] *k'hang-chen* of their elder brother. Sometimes, they become lamas and
join some monastery, in which case they are entitled to retain their
share or give it up, as they please.

595 The owner of the *k'hang-chen* must see to it that the monthly *lha-*
796 *bsang* (*lHa-bSang* (*aBras*)) or "god meal (of rice)" ceremony is per-
formed. This takes place on the 10th of each month – and sometimes
on the 8th too. Occasionally, a neighbour will help by holding the rite
in his house for both households, and vice-versa. The New Year Tibetan
festival must also be observed, as well as those agricultural feasts which
occur at sowing time in February and March (*sa-kag*, *ma-zhing*) and at
the harvest in October (*sGrub-lha*).

595 An obligation exists also to white-wash *chötens* and *mani*-walls regu-
651 larly, and for some, to do the same to the walls of the castle at Leh.
Death rites must be carried out, tax paid to the Kashmir government
(which holds only the owner of the *k'hang-chen* responsible for this) as
well as various dues and *ulag* or *begar* (forced, unpaid labour) acquitted
to those to whom it is owed (government, monasteries). Divorced sis-
595 ters who return home must be looked after (they have the right to live
586 in the *k'hang-chen* and do not go to the *k'hang-gu*), and younger sons
who go to Lhasa for studies and employment must have their expenses
paid by the head of the family.

595 My informant, Nono Tse P'hün, told me that he had seen households
591 in which not only the parents lived in a *k'hang-gu*, but also grandparents
888 and even great-grandparents. In Likir, there was in 1953 a great-
grandfather who had outlived everyone in the various *k'hang-gus* on

000 built on the declivity in horizontal lines one above the other, resemble the steps of an enormous altar, of which the temple of Tāranātha Lāma appears to constitute "the tabernacle." Huc says it contains 30,000 monks!

Kuku Khotun, or "blue city," near the northern bend of the Yellow river, is said by Huc to have formerly been the seat of Jetsun-Dam-pa. It contains five monasteries with about 20,000 Lāmas.

IN SIBERIA.

In south Siberia, amongst the Buriats, near the Baikal lake, a large monastery is on a lake thirty versts to the north-west of Selinginsk, and the presiding monk is called the K'an-po Paṇḍita, and claims to be a re-incarnate Lama.[1]

IN EUROPE.

The Kālmak Tartars on the Volga have only temporary, nomadic cloisters and temples, that is to say tents, in which they put up their holy pictures and images, and celebrate divine service. Such temporary cloisters are called "Churull," and consist of two different sorts of tents or *Jurten* (Oergö), the assembly hall of the clergy (Churullün-Oergö) and of the gods and image hall (*Schitäni* or *Burchanün-Oergö*). Some of these *Churulls* contain a hundred priests.

IN LADĀK AND LITTLE TIBET.

792
361 HE-MI (or "Himis" of survey map). This fine old monastery is situated about 11,000 feet above the sea-level, in a lateral ravine that joins the Indus, a day's journey (eighteen miles SSE.) above Leh, on the left bank of that river. From its secluded position this was one of the few monasteries which escaped destruction on the invasion of the country by the Dogras under Wazir Gerawar, who ruthlessly destroyed much Lāmaist property, so that more interesting and curious objects, books, dresses, masks, etc., are found at Himis than in any other monastery in Ladāk. It was built by sTag-stan-ras-ch'en, and its proper title is *Ch'an-ch'ub sam-lin.*

[796]
[423] The "Himis-fair," with its mask plays, as held on St. Padma-sambhava's day in summer, is the chief attraction to sight-seers in Ladāk. This Lāmasery is at present still the greatest landowner in Ladāk, and its steward one of the most influential persons in the country. The Lāmas seem to be of the Ñin-ma sect (according to Marx[2] they are Dug-pa, but he appears to use Dug-pa as synonymous with *Red cap* sect). To the same sect also belongs Ts'en-re and sTag-na. A fine photograph of this monastery is given by Mr. Knight,[3] and one of its courts is shown in his illustration of the mystic play reproduced at p. 528

792
346 "The principal entrance to the monastery is through a massive door, from which runs a gently sloping and paved covered way leading into a

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[1] KÖPPEN, *op. cit.*

[2] *Loc. cit.*, 133.

[3] *Where Three Empires Meet.*

2: Gervis T-3 (no date) 1954 AVI Kashmir

W. Tibetans AJ 4

535 seen in India, and all were spontaneous, it being only by chance that each dancer followed the other at that time, as I saw later on when the plentiful flow of *chang* was having its effect upon them.

● 796 We had made the journey over the passes earlier than was considered wise in the season simply to enable one of our party to film the Spring Festival which takes place in June in the Hermis Monastery, a great building which houses several hundreds of monks and is said to be fabulously wealthy, having escaped the invasion of the Dogras, and is believed to have hidden within its walls all the gold and valuables of other monasteries taken there before they were sacked. From Leh it is twenty-four miles—two marches.

The festival is famous and renowned throughout the Tibetan Buddhist world, and people come from hundreds of miles to witness it. The dance-play there performed by the lamas is so ancient that its origin is lost in the past. It is a mixture of a miracle play, pantomime and a fête parade, the whole scene brilliant and vivid with colour and movement, and blasting with sound, for the lama orchestra is composed of many drums, cymbals, clarinets, giant trumpets and triangles, which to my ear was pandemonium and seemed to make no attempt at keeping together, each of its members appearing bent on outshining the others.

796
533 The music is as fantastic as is everything in that land; it breathes mystery. Nowhere else in the East, except in Tibet of course, is it to be heard. Yet I am assured that there is more science in it than the European ear is attuned to, though search as I did with the utmost desire to understand it, I was unable to discover its quality. There are strange discords, sudden changes, abrupt ceasings—at this latter the voices of the lamas which must have been there all the time in the background would continue in a lower key with melancholy chanting. My Ceylon friend assured me that the chants were older than those of any other religion, and that the quarter notes, with their very delicate distinctions which my ear could not catch, required hours of practice by the lamas of the choir. With the droning of the voices, the flatness and sameness of the music and the smell of incense—which certainly did to an extent smother the

2: Gervis T-3 (no date) 1954 AV1 Kashmir [illegible]

W. Tibetans AJ4

unpleasant odour of those sitting around me—it was difficult 796 ●
at times to keep my eyes open. 533

The costumes are as old as the play and made of beautiful [292]
brocades embroidered in gold and silver; some of the dancers
wear great black hats, others giant masks of animals or the faces
of the evil spirits of legendary characters, the same as are depicted on the walls of the monasteries and known to all the people
from their earliest childhood. The play demonstrates how Good 796
triumphs over Evil, but only after a two-day struggle, during 772
which the evil hideous spirits whirl and twist, wildly charging 533
and leaping in their frightening effort most wickedly to destroy
Good. Then at long last comes the triumph of Good—Buddhism of course—over Evil, and the bad ones' terrified flight
under the wrath of the flashing swords of Good.

During the two days both dancers and orchestra reach a terrific speed and state of excitement, carrying with them those who are watching, the latter it is hoped by the lamas, being duly impressed by the power of the Lord Buddha and his always ultimate magnificent victory over all that is evil, however powerful the challenge may first appear, and however successful in its opening phase.

Back in Leh, at night we watched the festival go on for days, for happiness was in the air; the winter with its cold and bitterness had gone, the land would again yield its fruits, the caravans would come from the "distant lands" of which the people of Ladakh had no knowledge other than that gleaned from those who came from those parts; and Good had once again, this time after a most terrific and thrilling struggle, conquered Evil.

Singing and dancing—and drinking—continued. The young men came out with hobby-horses and acted a polo game for our benefit, the girls were made to form a circle and sing to us, the bands blasted our ears with their "music", and the people were delighted that they had been able to make us as happy as they were themselves.

When all had gone and the lights had faded away, the thin 000
crescent of the moon and the twinkling stars seemed to become a brighter silver against the indigo-velvet sky which was only separated from us by the snow-capped mountains of purple brown; mountains which are said to contain untold wealth if

W. Tibetans AJ4

check on the latter was the widespread authority of the 642
monasteries. The chief of these is Himis Gompa, on the left 175
bank of the Indus, 18 miles above Leh. This monastery, 792
which contains 400 to 800 monks and nuns, stands at the head
of a wild glen and covers a considerable space of ground. An [796]
important festival, called the Himis Tsheshū, is held annually
on the tenth day of the fifth month (about June 7), when the
whole country-side flock to the monastery and witness the
weird devil-dance of the Buddhist Lāmas. A constant spectator is the Gialpo of Ladākh. The monastery is believed to
contain great wealth, and the treasure is kept under guard in
order to prevent its being carried over the border to Lhāsa. [778]
The chief shrine is faced entirely with silver plate. Its
treasure-house has small vases filled with pearls, turquoises,
and rubies, said to be of value.

The people.

Leh (population, 2,079) is the only place of importance in 361
Ladākh, and there are besides 463 villages. With the excep- 563
tion of one village of Shiah Musalmāns in Chhachkot, and of
the Arguns or half-breeds, practically the whole population,
excluding the town of Leh, is Buddhist. The people style
themselves Bhots. According to the last Census, there are now
30,216 Buddhists living in Ladākh. They have the Mongolian 144
cast of features, and are strong and well made, ugly, but cheer- 181
ful and good-tempered. If they do quarrel over their barley
beer (*chang*), no bad blood remains afterwards. They are very
truthful and honest, and it is said that in court the accused or
defendant will almost invariably admit his guilt or acknowledge
the justice of the claim.

There are five main castes (*riks*): the Rgrial *riks*, or ryot 564
caste; the Trangzey *riks*, or priestly caste; the Rjey *riks*, or
high officials; the Hmang *riks*, or lower officials and agricultural
classes; and the Tolbay *riks*, or artificers and musicians. This
last caste, also known as Bem, is considered inferior.

The Ladākhis may be divided into the Champas or nomads, 463
who follow pastoral pursuits on the upland valleys, too high 241
for cultivation; and the Ladākhis proper, who have settled in 511
the valley and the side valleys of the Indus, cultivating with
great care every patch of cultivable ground. These two [582]
classes do not, as a rule, intermarry, and Champas rarely
furnish recruits to the monasteries. The Ladākhis are
mostly engaged in agriculture, and in spite of the smallness of
their holdings they are fairly prosperous. Their great wants [372]
are fuel and timber. For fuel they use cow-dung and the
bush known as *burtse*. Their only timber trees are the [313]
scattered and scanty willows and poplars which grow along the watercourses.

000 the food which is carried by the sheep is eaten up, then there is no need of the carrier, so it is then eaten, the fat tail being considered a great delicacy. Some of these caravans are three years on the road before they reach their homes. Quite a number of these merchants have been to Mecca, and were returning, wearing the green turban which is the mark of a Mecca "pilgrim who has accomplished the 'haj.'"

346 The first monastery we come to is Mulbe. It is in a most commanding position, for it stands on the top of a rock about five hundred feet high.

778 796 276 A short distance before reaching this monastery is a large Buddha, carved on a rock, about thirty feet in height. On our return journey Dr Neve and I came in time to see a very pretty ceremony being performed before it.

There was a sort of maypole erected in front of the figure, decked with coloured paper or rags. Then a troop of thirty children appeared, dressed in bright garments, wearing crowns of flowers, and they were dancing round the pole and singing, reminding one of the maypole dance. Then came a monk, dressed in a white garment like a surplice, with a red fool's-cap on his head. In one hand he carried a Kashmiri fire-pot full of live charcoal and some narcotic mixture of hemp or opium. These fumes he kept inhaling, which made him become very excited. In his right hand he carried a curved sword, which he flourished about in a most dangerous manner. He commenced to dance round the pole, followed by the children. He shouted louder and louder, and twirled about his body faster and faster, while his sword was flashing and slashing about in all directions.

796 276 A man standing by me, whom I knew, who called himself a nobleman, told me in awed tones that this holy man

was uttering the words of God. As a matter of fact, he was drunk with his opium fumes and could hardly keep on his feet, and I expect he soon flopped down on the ground, but we were unable to stay to see the show through to the end. 796 276

bright red, green, yellow and gold, carved with dragons 778
and sacred symbols. 353

On the tables were metal cups and goblets, and on 782
each table was a basin of holy water, an oil lamp burning, 534
the chalice for the "chang" (cider) and paten for the bread, a "dorje" (a prettily carved brass or silver dumb-bell-looking article used by the priest during part of the service), also a little drum often made of a human skull sawn off at the top to allow for the skin to be stretched. There were also some goblets made of human skulls, and a human thigh-bone used as a trumpet.

Down the middle of the chapel are low benches in lines, 346
end on to the row of figures, on which the monks kneel 792
facing the altars as they read their sacred books. On 796
the left side of the chapel are rows of copper beakers full of chang, from which the monks refresh themselves when they become sleepy over their much reading. Then on the left wall are shelves in which their books are kept. These are long strips of paper or parchment manuscripts.

There are five chapels kept each day. When any great person dies the monks are paid to read through a certain number of their holy books. They each take so many pages, and read through them aloud, all together, each one reading something different, so there must be a fair volume of sound. I do not know if volume of sound has any value and so adds to the merit of reading so many thousands of words.

These people have evidently thought out a truly 788
mechanical way to salvation. When electric power reaches Ladakh and prayer wheels are worked by motors, merit will speed up a great deal and Nirvana will be
within reach of all. The chapel needed much cleaning. 344
There was an overwhelming smell of lamp oil, or burning 792

2z Biscoe M-3 (1890-ca.1920) 1922 AV4 Kashmir
w. Tibetans AJ4
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[facing p. 224]

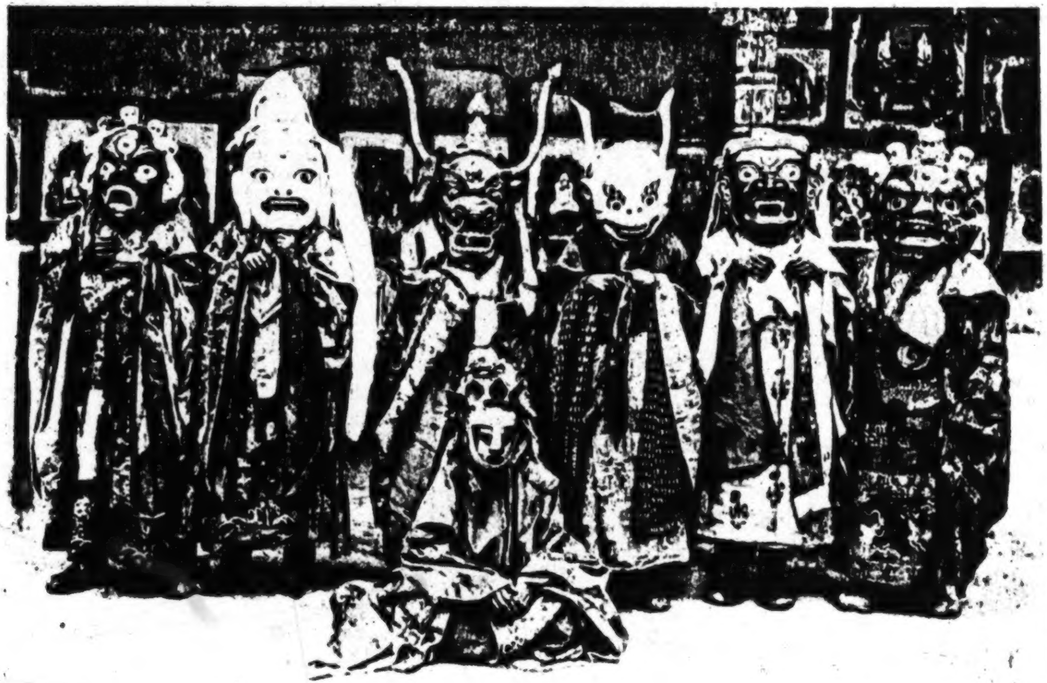

Photo by] [*Vishu Nath.*

LAMA ACTORS IN THEIR RELIGIOUS PLAYS.

Note the resemblance to Chinese rather than to Indian decoration and design in these figures.

000 did not feel inclined to move, so I tied him to a rock and went off in search of some landmark, for I seemed to have reached the top of the ridge. However, I soon found I could not walk more than twenty paces at a time, and a most splitting headache came on. It felt as if my head blood vessels would burst, and I had *mal de montagne* properly. After wandering about aimlessly I became aware I was up against a precipice. When the moon rose it was now one A.M., and then I saw I was under the foot of a glacier, a great cliff of ice over seventy feet high, which seemed to bulge out at the top like the curve of a huge breaker. It was very impressive, and for the moment I forgot my headache.

I had meant to stay on the pass to see the sunrise, but my powers of endurance gave out. My one desire was to get down the mountain, where I could breathe in comfort, so I descended to the rock where I had left my pony, and I soon began to recover my equilibrium as I descended. When I returned to Leh I made inquiries after my guide, but I never discovered what happened to him and therefore never knew why he gave me the slip.

346
796 About twenty miles from Leh is a very large and
788 important monastery called Hemis, and once in every twenty years they have an especially important religious play, so Dr Neve and I hired ponies and joined the happy throng of pilgrims.

It was an interesting and amusing sight to see people
of all classes making their way on foot and horseback to
this far-famed monastery. On several ponies were two
[595] riders, the man in front and his lady behind. As polyandry
is the custom in Ladakh, the wife is therefore the lord
[562] and master, so one expected to see the lady riding in front
788 and one or more husbands riding pillion, for we often saw
576 three passengers riding one horse. We passed two ~~ladies~~

788 riding on the same pony, an old lady and a pretty, rosy-
576 cheeked damsel, and they smiled and nodded to us as we passed them. We thought they must be very up-to-date women, when all of a sudden we remembered that they had been our hostesses some days previously, for a certain Tibetan nobleman and his wife and daughter had entertained us at tea. But there was good reason for our not recognising them, for it is the custom for all respectable ladies to cover their faces with mud, so that these noble ladies with whom we drank tea were brown with mud, whilst these smiling ladies on horseback had beautiful rosy cheeks. Apparently when on a pilgrimage they need not wear this unbecoming veil of mud.

346 It took us two days to reach Hemis. The monastery
792 is situated in a very narrow valley on the side of a mountain and not on the top as is usually the case, and to this fact, I am told, the monastery owes its escape from plunder when the country was invaded by Sikhs. This monastery is a very rich one and possesses stores of rich Chinese silks and jewels. The abbot showed us a great many of his treasures.

346 The play took place in a very fine courtyard, the
792 monastery towering above one like a huge castle, a very
● 796 impressive building. It contains three hundred monks,
535 who wear yellow robes and are superior to the red-robed ones. The play lasts for the whole of one day and till noon on the second day, with no interlude, and is wearying to a degree. The idea of the play is to teach the
[775] people the power of the monks in future life. They act all the known, or rather unknown, horrors of hell and the only way of salvation through the holiness of the monks. Not a word is spoken; it is taught entirely by sight.

796 The acting is guided by the monastery band as to time,
533 fervour, quietness, tempest, hell fire or death. The band
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is directed by the precentor, and he by a big book in front of him. There is a fire burning in the centre of the court. Then there enter monks, dressed up in hideous masks with faces of various animals, such as dogs, tigers, dragons, etc.; they carry large three-pronged forks, and throw a clay figure of a man into the flames. The devils commence dancing round, pretending to stick their forks into the figure, and seem to be enjoying the sport of tormenting their victims. This scene continues for what seems to be an interminable time, when in come a party of monks from the great door of the monastery, dressed in coloured silk garments, wearing huge masks, and commence to march round and round hell fire, making various passes with their arms towards the flames. They begin with painfully slow steps, which are so monotonous that they get on one's nerves, the band playing softly but in terribly slow time.

Then the music quickens slightly, and then a little quicker, then quicker, until these holy monks fairly spin like dancing dervishes. The band works itself crazy with the screeching of its pipes, crashing cymbals, bellowing giant trumpets and resounding drum. Then all of a sudden there is dead silence, and we are all thankful for the respite. Then the whole dance commences over again from the very beginning, with one step every three seconds, and again working up to the whizz-bang. By this time this lot of holy men are tired out with their exertions and they disappear through the same great door from which they came. Immediately come in a second lot with a different set of great masks, some of them wearing most benign faces. They with the help ~~of~~ the band try their charms in marching and dances, and so one party succeeds another all through that day and part of the next without any success, for the flames of hell still

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burn on and the devils have it all their own way until 796 ●
a party of super-holy monks arrive, who come with holy 533
water, with which they conquer the flames, and then the 535
devils one and all rush out of the arena amid a tempest of crashing and shrieking; but above it all is the sound of a mighty wind caused by all the monks whistling their loudest, and the whole band of devils, pitchforks and all, disappear into the monastery. I thought it would have been more impressive if they had all disappeared over the precipice or, if they could not manage that, down the rocks out of sight.

Well, we were mighty glad to see the last of these 796
devils, and the blessed monks also, for our nerves were 793
anyhow after all we had heard and seen, but all was not 535
over, for the people were to see the priest perform a sort of high mass. In an open space rigged up as a chapel facing the courtyard which all could see was an altar with its usual complement of ornaments, lamps, holy water, chalice and paten.

The priest entered wearing a garment just like a surplice. He turned his back to the congregation and commenced his service at the altar.

Presently in came stealthily a clown with a coloured bladder in his hand with which he hit the priest over the head with a mighty whack and then darted behind a pillar and hid. Then again he crept up behind, stalking the priest, and dealt him another blow; but still the priest took no notice, so absorbed was he in his devotions. After another blow or two the priest looked round to see whence the blows had come, but of course he looked in the wrong direction, and the clown cocked a snook at him, a real gutter-snipe snook, from behind the pillar. It was all so like a Western pantomime that we could hardly believe we were watching a real Buddhist religious

796 ceremony in a real monastery. The people all round
793 were thoroughly enjoying the play and were laughing
535 heartily.

I could not find out the reason for this last act, but I suppose it was to show that the monks when engaged in their religious duties were too deeply engrossed to be disturbed by assaults of the devils. Well, it was a great show, and one wondered how much of it was believed by the people who had come from such long distances to see their religion acted.

It seemed to me that they were too jolly and cheery a lot to believe much in devils; they evidently saw the humour of it all. The abbot of the monastery told us that the monks had been practising for a whole year at the play, and showed us the rod of correction which he used on those monks who failed in their parts. It was a thick black stick weighted with brass. I felt sorry for those monks who did not live up to the form of Friar Tuck, and had not a good cushion of fat to protect their bones when the brass stick descended. But perhaps they knew the schoolboy's copy-book trick.

231 The great monastery mastiffs interested us, but we were thankful that they were chained. We were told that the dogs used to be kept in lieu of graves for the monks, or, in other words, to eat up the dead members of the brotherhood.

Some of them are very savage brutes. A friend of mine who was attacked by one had a bad time, although he himself was an athlete; he was obliged to go to bed for a day or two after the attack. I myself had a narrow shave one day. I went into a monastery uninvited to have a look round. When coming through a very narrow passage I saw one of these dogs fast asleep, as I imagined, and foolishly thought I could pass him if I walked